

C.S.I. **The COLLEGE VOICE**

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CUNY To Secure Consolidation

THE CITY UNIVERSITY OF NEW YORK			
CAMPUS SECURITY AND PUBLIC SAFETY UNIVERSAL APPEARANCE TICKET (COLLEGE NAME & ADDRESS HERE)			
TYPE OF IDENTIFICATION: () COLLEGE I.D. () DRIVER'S LICENSE () OTHER			
LAST NAME	FIRST	M.I.	
ADDRESS			
CITY/BOROUGH	STATE	ZIP CODE	
TELEPHONE			
YOU ARE HEREBY SUMMONED TO APPEAR BEFORE			
ADJUDICATOR:			
ROOM	/	DAY /	DATE / TIME (AM) (PM)
TO ANSWER TO A CHARGE IN VIOLATION OF COLLEGE RULES AND REGULATIONS			
DAY:	DATE:	TIME:	(am) (pm) OF OCCURRENCE
SPECIFIC CHARGE: (CODE AND NUMBER)			
A PLEA OF GUILTY IS EQUIVALENT TO A CONVICTION AFTER HEARING. PENALTY COULD BE ADMONITION, WARNING, CENSURE, DISCIPLINARY PROBATION, SUSPENSION OR EXPULSION FROM COLLEGE. FAILURE TO APPEAR WITHOUT JUST CAUSE CAN BE GROUNDS FOR SUSPENSION FROM COLLEGE, CIVIL OR CRIMINAL PROSECUTION.			
DEFENDANT'S SIGNATURE		DATE	
YOU DO NOT HAVE TO MAKE ANY STATEMENTS. YOU MAY OBTAIN YOUR OWN ATTORNEY. YOU MAY SECURE ASSISTANCE FROM THE DIRECTOR OF COUNSELING OFFICE FREE OF CHARGE. (INDICATE ROOM NUMBER HERE). INITIAL APPEARANCES WILL BE BEFORE THE ADJUDICATOR WHO MAY DISPOSE OF THE CASE AT THE TIME. IF AN ADJUDICATOR CAN NOT DISPOSE OF THIS CASE IT WILL BE REFERRED TO A REVIEW BOARD FOR FUTURE ACTION.			
SIGNATURE & SHIELD # OF ISSUING OFFICER		RANK	
NAME PRINTED	DATE	TIME ISSUED	
ADJUDICATOR'S FINAL DISPOSITION:	DATE	SIGNATURE	
<small>WHITE-SECURITY AND PUBLIC SAFETY DIRECTOR, YELLOW-ADJUDICATOR, PINK-ADMINISTRATION, GOLD-DEFENDANT</small>			
CUNY/UAT/12/94		SERIAL # 0000001	

Memo And Accompanying "Public Safety Ticket" Viewed As Attempt To Further Control Student & Faculty Dissent.

For More On The Enlique Memo, See Stories On Page 2

"Penalty Could Be...Diciplinary Probation, Suspension or Expulsion From College. Failure To Appear Without Just Cause Can Be Grounds For Suspension From College, Civil Or Criminal Prosecution."

QUOTE FROM CUNY'S CAMPUS SECURITY AND PUBLIC SAFETY UNIVERSAL APPEARANCE TICKET

Reproduction by Thomas Delgann

An exact reproduction of the Universal Appearance Ticket that security officials will fill out when they believe a student or faculty member is in violation of the Henderson Rules

Library Hours Expanded For Finals

CUNY BEEFS UP SECURITY

Memorandum Draws Shock

by Shaista Husain & JP Patafio

A draft has been made by East 80th Street's University Director of Security, Jose Elique, to implement the issuance of University Appearance Tickets (U.A.T). It has been "formulated within the scope and intent of the Chancellor's Security Initiative." These new security policies, if passed, will endorse police-like control, through the Henderson Rules in a manner inconsistent with local decision making and complaint procedures cited in the CUNY By-Laws.

The Elique Memorandum, will take decision-making power out of the hands of local Administration and place it with security. All offenders will have a record with East 80th Street's Director of security, Jose Elique. This procedure is described as follows: "When a person commits an offense against the University, and it has been determined by the appropriate Campus Security personnel that the violation is such that it qualifies for a U.A.T in lieu of arrest, a U.A.T will be issued." (section V, no.1) Future U.A.T's will be handled by the local desk Sergeant, who will then send the information and receipts of the Tickets directly to headquarters at East 80th Street.

If implanted, the policy will contradict the current procedures of CUNY By-Laws, Complaint Procedures, section 15.3. The current by-laws require that; a. a written statement of the alleged violation, b. an

investigation concluded within a 30 day period, followed by either: 1.) dismissal of allegation 2.) reconciliation 3.) formal disciplinary charges, c. a conciliation conference gives the accused the right to a due process and furthermore, efforts are made to resolve matters with the least resistance and consequences. Presently, disciplinary measures by administration require a formal hearing. The person will receive a description of his/her rights to a fair hearing (lawyer at expense of defendant.) With the change, a student can be convicted with little recourse to resolving the matter on their own, and a way that allows for personal growth rather than immediate punishment.

With the issuance of U.A.T, this disciplinary procedure will not have the conciliatory points that presently exist. CUNY Peace officers can issue such Tickets without letters and without investigation. Under such conditions, faculty and students, if issued a ticket, will be self-incriminating themselves by merely accepting the charges. The present process does not allow for policing of the campus by security, under the new policy this relationship will change. In addition, as it is, disciplinary charges can not randomly be made by security, but are

Continued On Page 9, Column 3

By Shaista Husain

The sudden notice of the Elique Memorandum Draft to implement new security policies arrives at the end of the semester when most students, faculty, and administration are concerned with meeting academic deadlines. The response has been a "shock" to people who have just received news of this latest tactic by East 80th Street to further encroach upon the academic freedom and dissent of this University.

Nancy Richards, President of Student Government, finding the memorandum ridiculous but not surprised, stated, "What do these tickets mean? Is someone going to be knocking at my door? We are educated College students. It is ridiculous that we need extra security to handle our University." When asked if she had expected this from Central Administration, she responded, "After the last few years, and this semester included, there have been a lot of disturbances by students and faculty due to increasing tuition, consolidation, and recently, the dictatorial character of Chancellor Ann Reynolds was exposed. This will be a good way to have paper trails on people."

HENDERSON RULES AMENDED

The Henderson Rules, cited in the CUNY By-Laws, were first introduced in 1969, during turbulent student upheaval. They have been Board policy since that time, revised June 25, 1990 by Chancellor

Reynolds. The change was made in Section 15.6, 2nd paragraph, which previously provided, in an emergency situation, the ability to temporarily suspend a student without preliminary investigation by a dean of students or a college president. The amendment made to this clause in 1990 also gives the Chancellor privilege of executing decision by herself or her assigned designee. This new security proposal under the Chancellor's "Security Initiative", if passed, will give CUNY "Peace Officers" the power to issue Universal Appearance Tickets (UAT) to violators of the Henderson Rules, Parking Violations, and Health Code rules. In historical context, it is evident that this new policy of the Chancellor is consistent with her efforts to gain control of CUNY.

When asked why there is such a necessity for heightened level of security, President Volpe responded, "We have had to increase our security force because the campus is so big, we have heightened security on our own, if that's what you mean." Referring to the rising opposition to 80th Streets policies and the Chancellor's destructive actions against CUNY, I asked whether this could be an action to curb or control dissent by Central Administration.

Continued On Page 9, Column 2

SEARCH FOR NEXT PRESIDENT ON

SEARCH COMMITTEE MET WITH SKEPTICISM

By JP Patafio

The visit by Dr. Spatt of CUNY central administration was not intended to heal the tenuous relationship between CSI faculty and student body and the Chancellor and the Board of Trustees (BOT). She came here on official business, with specific orders of initiating the Search committee responsible for "finding the best candidates the world over" for the future President of CSI.

The process for selecting the next President was met by precarious students and faculty. Dr. Spatt met with faculty, students and members of the CSI community on Wednesday December 8th. She broke down how the committee will function and what duties entail. The committee will be made up of 12 people, five BOT members, a President from a CUNY college (it has been rumored that the President of CCNY will be the choice,) three CSI faculty, two CSI students, and one CSI alumni. The committee's main function is to select the best candidates and narrow the selection down to three. DR. Spatt, who has the experience of working on two previous searches, will head off the committee and interview the candidates. However, the drawback is that the final decision will rest with the BOT and the Chancellor, and not the committee.

It Has Its Problems But...

Before addressing the students DR. Spatt spoke to the faculty. After the meeting Prof. Pickman was able to answer some questions and give his impressions on the future process. After revealing his skepticism with the process he deferred to the official procedure.

Professor Pickman stated he would have preferred to see more faculty input. He went on to explain that he "does not feel comfortable with the Board of Trustees and the Chancellor picking the person." His skepticism rest upon the recent actions by the Board and Chancellor in firing the President. He be grudgingly accepted the terms of the process. He did not respond to the politics of the situation because of lack of time and ended the conversation on an optimistic note. "We are going to have a lot of input." This optimism was less apparent on the faces of those students who listened

to Dr. Spatt afterwards.

When Dr. Spatt met with the students, mostly from Student Government (SG), and laid down the rules of the game. Students are always underrepresented in any of the decisions concerning school activity and it appears that the situation has not changed.

SG senator John Fitzpatrick grappled with the flagrant lopsidedness of the committee in favor of the BOT and Chancellor. He commented on the number of Board members in proportion to students, and overall CSI representatives. Half the committee will be Board members and a campus president, the other half will be CSI members. Dr. Spatt replied that the committee was arranged by chairperson Joe Murphy, a BOT member, up on East 80th street and if he had any further questions to call him.

After the forty-five minute encounter SG senator Ryan Monroe had a few things to say about the procedure. He was resoundingly pessimistic. "There is almost no way we will come out of the best person for students. Probably the best person for consolidation and the crack down [will be selected]."

Tom Taaffe, fellow SG senator, pointed out the weak links in the process. Namely that the Chancellor has influence over six out of the twelve members, the ability to set up a sub-committee that could circumvent the Search committee, and in the final analysis the Chancellor and the Board will pick the next President. He reflected on her record since coming to CUNY as a way of justifying his "skepticism." Despite the seeming futility of the Search committee senator Taaffe is entering the game suspiciously. His belief is that students should have "some say" in a process that belittles their role in the first place.

The two students that were elected by the SG for the committee are Tom Taaffe and Nanci Richards.



Students appear unimpressed with what Dr. Spatt had to say about the upcoming Search Committee

Students Wait to Register...and Wait

by Dan Ladner

On November 22, 1993, building 1N was filled with dissatisfied, frustrated students as the long lines and schedule difficulties continued the usual problems with registration at the College of Staten Island. Many students could be seen waiting for their turn to try and get the classes they wanted. Unfortunately, the trials and tribulations of the academy are not simply academic but mainly bureaucratic. The expected feelings of jubilation by freshmen registering for their first college experience are tainted by the College of Staten Island's registration woes.

Emil Borg a freshmen at the College of Staten Island has expressed his dilemma of not being able to get the classes he wants for next semester. Mr. Borg stated that the administration "fights you on every technicality while leaving their fingerprints on our wallets."

Jeff Tart another freshmen student voiced his concern about the colleges intent to "rip off" students by making them attend more semesters than they have to in order to fulfill the requirements of their degree. Mr Tart stated, "If the students don't get the classes they need to graduate on time, do you think the college is really going to care if they charge you for another semester of tuition?"

The wait for registration on some occasions exceeds an hour and similarly the wait for financial aid can be even longer. If you haven't registered yet be prepared. One student who wanted to remain anonymous summed it up best by saying, "The only line that moves quickly is when you are paying (your bill)... it would be nice if the students were humored with the impression that the school is working with them."

Elect The Next President?
Brief Analysis Next Page

Building 2N - Cause for Concern?

By Daniel Jablon

A meeting was held on Wednesday, December 9 to address the issues of environmental and health concerns in the buildings on the new campus. It was held both to hear the specific complaints and symptoms of the buildings' occupants, and to present the results of two studies; a preliminary air quality study, and an evaluation of questionnaires which asked for the symptoms of those who spend a considerable amount of time in building 2N.

Attending the meeting in room 1A-406 were President Volpe, faculty and staff from most of the academic departments and the administration, representatives of the builders and designers of the campus, TDX, people from the NYS Dormitory Authority, as well as the staff of the Center for Environmental Science, for a total of about 55 attendees. There was a second meeting immediately following the first one, in order to accommodate all interested parties.

Ailments and symptoms voiced, representing people from most of the buildings on campus, included: headaches, dizziness, sore throats, metallic tastes in the mouth, aggravated bronchitis, asthma attacks, aggravated allergies, skin discomfort and rashes, itchy and watery eyes, lack of energy, chest-pains, and numerous cases severe enough to warrant trips to doctors and the hospital.

Other complaints included noxious odors, poor water quality (taste and color), inability to control temperature and humidity, inability to open some of the windows, non functioning vents, unknown levels of electromagnetic fields from transformers in the library, and horrendous conditions in the basements (1/2-inch of standing water after it rains, construction debris, and rotting food).

A presentation was made by John R. Oppenheimer

and Donna Gerstley of the college's Center For Environmental Science, giving the results of their symptom-questionnaires for building 2N. 27 people were interviewed, and of the 35 symptoms reported, the 8 which are usually associated with "sick building syndrome" accounted for 61% of the total. A much greater number of symptoms was reported in the offices at the southern end of the building, which is heated by the sun during the day, leading those occupants to turn off their heating/ventilation fans, thereby cutting off their fresh air supply. Also notable was that women suffered from a much higher number of symptoms than men.

A key factor affecting the indoor air quality appears to be insufficient ventilation. Fresh air enters the buildings through the fan/coil units in each room and in the hallways, and to a lesser extent, through the ceiling vents. According to the buildings' designers, the air circulation system meets the standards of the NYC building code, but the design requires that the ventilation fans are always operating when people are in the room.

Unfortunately, the fans are often turned off, usually because the room gets too warm and the occupants, with good intentions, shut off the fan rather than switching from a warm setting to cool one. On other occasions, these fans are simply out-of-order, or the main power supply which runs the fans in a section of a building is turned off.

A preliminary air quality study, conducted by a private environmental testing firm, looked at the air in three rooms; 2N-215, 222, and 4S-223. The tests looked at temperature, humidity, and levels of dust, volatile organics, alcohol's, carbon dioxide, carbon monoxide, hydrogen sulfide, oxygen, and air velocity.

Results included, for at least one of the rooms, slightly above-normal levels of volatile organics, alcohol's, formaldehyde, and dust, and slightly below-normal levels of oxygen. The figure that stood out, however, was the exceptionally high level of carbon dioxide in one the rooms, 1200 parts per million (ppm).

The standard acceptable level for carbon dioxide indoors is 800 ppm, above which one can expect to experience headaches, light-headedness, and dizziness.

Dr. Levine, of the Engineering Science department, pointed out that these tests, which were run with all the fans turned on and functioning, do not tell us about the air quality under "normal conditions", which is with many of the fans turned off. One can expect higher levels of carbon dioxide and of pollutants building up in unventilated rooms. Both the man who conducted the air tests and the campus's builders agreed that new tests were justified, and would be carried out under "normal conditions".

At one point, President Volpe asked a representative of TDX if the fans could be designed so they could not be switched off manually, to which he replied sarcastically, "No, it's like a window", (implying that the occupants should have the sense to leave the fans on). His response elicited an angry rumbling from the room, and President Volpe had to restore order.

Dr. Oppenheimer reminded TDX that they are required by law to provide the college with the manufacturers' lists of the materials used in their products. These "MSDS" sheets would give details, for example, of the glues used in the carpeting in the offices, as well as the potential health risks from breathing in the fumes of the chemical compounds used in the glues. So far, some, but not all of the MSDS sheet have been provided.

AN ANALYSIS

SHOULD THE PRESIDENT BE ELECTED OR SELECTED?

By JP Patafio

After discussing the Search Committee with Prof. Pickman, SG senators Tom Taffee and Ryna Monroe the question was posed whether the President, after the choices were selected by the committee, should be elected by the students and faculty of CSI.

Professor Pickman expressed the conservative tendency of the Faculty Senate. Pragmatically he defended the procedure with all its shortcomings. He stressed that the college President is an important position, "unlike the President of the United States," and that an apathetic faculty and student body is not qualified to have equal say in the process. As proof of his supposition he pointed to the low turn out by the faculty for the debriefing. Only twenty faculty showed up out of 300. "I'd rather keep in their hands," he replied. It appears that the irony of being on a committee with little say, and having the final decision rest in the hands of the Board and Chancellor hostile to CUNY is not as frightening as having the "apathetic" body have equal say. Perhaps the reason for the low turn-out has more to do with the legitimacy of the process and less to do with the apathy which is a result of the bureaucratic process.

When the SG senators were asked the responses differed from Prof. Pickman. Senator Taffee replied that the procedure is standard practice, therefore the problem lies in the personalities rather than the process. If the Chancellor was someone different then the process would be OK. The hierarchical structure that limits faculty and student participation is not at fault but the dubious personality of W. Ann Reynolds. For senator Taffee an election is unnecessary what is needed is a change of guard.

Senator Monroe gave a contradictory reply. On the one hand he supported the idea of faculty and student election of the next President, and in the same sentence he suggested that students lobby the Governor and the Mayor to help determine the outcome. It was unclear why he would want a popular vote only to have the Governor and Mayor intervene from above.

DISCIPLINARY CHARGES POSTPONED

YORK STUDENTS RECEIVE SUPPORT FROM JEFFRIES AND COMMUNITY

Special From York College

The disciplinary hearing for three York College student activists who organized a forum featuring City College Professor Leonard Jeffries was postponed after supporters of the students expressed outrage that the administration scheduled the hearing to coincide with the students' final examinations. Professor Jeffries and South Jamaica activist Viola Plummer planned to be present at the hearing, which was scheduled December 16. The students supporters included Reverend Timothy Mitchell and other members of the Queens clergy and community groups.

Adrian Charles, Jose Rivas-Cinque and Quentin Walcott are members of the York College Political Science Club who are facing disciplinary charges which could lead to their expulsion. The students are represented by a legal team headed by attorney Ron McGuire and including Chris Renfroe of the Macon B. Alan Bar Association, Roger Warehem of the December 12 Coalition and William Kunstler.

A college administrator brought charges of verbal harassment against the students after the students threatened to take the college to court because the administration had canceled a speakers forum on the subjects of "W. Ann Reynolds and The Liquidation of CUNY" and "Educational Liberation." The November 3rd forum was finally approved by the College administration after attorney McGuire threatened to seek an injunction against the college. Professor Jeffries, Ms. Plummer and former Black Panther Dhoruba Bin Wahab were featured as speakers.

"What is happening at CUNY and at York College is educational genocide," said Jose Rivas Cinque. "The members of the Political Science Club are being singled out because we have been opposing Chancellor Reynolds' plans to transform CUNY to a vocational training institution. CUNY has the largest number of students of color of any university in the country and York College has a special mission to serve the people of the South Jamaica community. The leaders of the Political Science Club have been marked for expulsion since we led a walkout of 2000 students last year to protest the Chancellor's proposal to restructure the university. South Jamaica fought

to get a four year liberal arts college in this community and we will not allow our education to be destroyed by budget cuts or the Chancellor's proposal."

Randy Punter, the faculty advisor of the Political Science Club, and his supervisor, Al Frazier, were removed from their jobs in the York College Financial Aid Office the day after the students received notice of the disciplinary charges against them. Both Mr. Punter and Mr. Frazier have been outspoken critics of policies of Chancellor Reynolds and York College President Josephine Davis. Several days earlier Davis placed a letter of reprimand in Mr. Punter's personnel file criticizing his performance as faculty advisor.

President Davis has also been criticized for her decision to assign armed security personnel to her office on November 8th, several days after the students' forum. Although the President announced that the armed guards have been withdrawn, critics continue to question the administration's judgment in deciding to deploy armed security.

Pressure on the administration to postpone the hearing mounted in recent days as community leaders and faculty members expressed concern about fairness of the proceedings. On December 14th, the chairman of the faculty caucus of the York College Senate wrote to President Davis to ask that the hearing be adjourned until February, 1994 and that faculty members appointed to the disciplinary committee by Davis be replaced by members elected by the faculty.

Ron McGuire, the students' attorney said, "The only reason the administration postponed the hearings was the tremendous support the Political Science Club is receiving from other students, the faculty and most importantly, from the South Jamaica community. We are concerned that the CUNY administration will reschedule the hearing for January, when school is out of session. The students have a story to tell about the political repression directed against them and other critics of the Chancellor's policies and they want to tell that story at a public hearing which we want held as early as possible in February when the college is back in session."

LIBRARY EXTENDED HOURS

FALL 1993

		NORMAL HOURS	EXTENDED HOURS
MONDAY	January 3	8:30 am-9:00 pm	9:00 pm-11:00 pm (2 hrs)
TUESDAY	January 4	8:30 am-9:00 pm	9:00 pm-11:00 pm (2 hrs)
WEDNESDAY	January 5	8:30 am-9:00 pm	9:00 pm-11:00 pm (2 hrs)
THURSDAY	January 6	8:30 am-9:00 pm	9:00 pm-11:00 pm (2 hrs)
FRIDAY	January 7	8:30 am-5:00 pm	5:00 pm-9:00 pm (4 hrs)
SATURDAY	January 8	11:00 am-4:00 pm	4:00 pm-6:00 pm (2 hrs)
SUNDAY	January 9	11:00 am-4:00 pm	CLOSED

"The Israel-PLO Peace Accord"

The Myth of Peace

by M.D. Wijerama

On Thursday, December 2, a forum on the "Israel-PLO Peace Accord" was held during club hours in building 1N. Around three dozen students, mostly Arab and Jew, attended. The panel consisted of two speakers, W.I. Mohareb, a Palestinian socialist and editor of "Resistance in the Middle East" magazine and Lenni Brenner, a noted author of several studies of Jews in America. Mohareb presented an overall history of the region since 1948 and Brenner spoke on aspects of the accord itself. The presentations were followed by a rather lively discussion period. Attesting to the passionate nature of the topic, tempers flared and discussion at several points threatened to

collapse into a free-for-all. The discussion period spilled over into an adjoining conference room after the allotted time for the forum elapsed. The main axes of perspective ranged from the overt Zionism of the student group "Tagar", the middle class nationalism of some Arab students to the revolutionary socialism of the presenters and the forum organizers. The forum was organized by the "Revolutionary Socialist Group" (RSG). A one hundred dollar honorarium was granted to Mohareb which he promised to donate to the militants of the Fourth International in Syria and the Israeli State who are fighting for a secular, socialist confederation of Middle Eastern states.



W.I. Mohareb, On The Class Roots of the Palestinian Struggle

By Manjula Wijerama

Mohareb presented a "class history" of the Israeli-Palestinian conflict and of the so-called "two-state solution". Born and raised in Jaffa, Palestine he was deeply affected by the turbulent events that shook the region since the end of WW2. After the UN mandated creation of Israel in 1948 his family along with hundreds of other Palestinians were evicted from Jaffa. His family took up residence in Gaza and then in Egypt. It was during the overthrow of Farook and the rise of Nasser in Egypt that he recalled being first targeassed. He referred to himself sardonically as a "child of wars and revolutions".

The murder of his uncle in 1970 by an Israeli rocket was what Mohareb regarded as the event which sparked a deeper involvement and study of the crisis in the region. The Jordanian army had supplied the information on his uncles whereabouts, the Israeli army carried out his execution and the military hardware was provided by the US. It struck him as rather odd that the conflict forever described by the media in terms of "Israel vs. Palestine" involved the collaboration of many different nationalities. His uncle, a working class militant, he realized, was the victim not simply of national struggle but more fundamentally of class struggle. He stressed, the "centrality of class" and explained that class was "not the end of analysis but the essential starting point".

He described the Marxist conception of the state and of social development. "There are two great classes in modern societies and only one of them can rule", he said. He pointed out that there are no such things as "peasant or middle-class states". He focused on Trotskys' theory of "permanent revolution" which elaborated the dynamics of accomplishing the tasks of the bourgeois democratic revolution i.e. land to the peasantry, one man one vote, seperation of church and state, etc, in the colonial and

semi-colonial countries. The inability of the bourgeoisie to fight for these basic democratic norms stemmed from the exhaustion of capitalisms progressive role by around 1900. This did not mean that they could be "skipped over", he remarked. "The working class, he said, now had the mission of accomplishing these tasks." However the working class as Trotsky had said and as the Russian Revolution of 1917 bore out can only consolidate these democratic norms by carrying out a socialist revolution. He said that this was "an exceedingly important insight in its implications for the Palestinian struggle."

Mohareb explained that the Palestinian movement throughout the century was under the leadership of the Palestinian bourgeoisie. The great struggles of the masses, the general strike of '36, and the struggles of '48 and '67 were defeated because of the fear and hesitancy of the likes of the Hussein family that were in the political leadership who were more afraid of the masses than they were of the western colonialists or the Israelis.

The '67 defeat which resulted in more land and power being lost by the Palestinians was a pivotal point he said. A period of radicalization ensued during which a very clear shift from bourgeois to proletarian leadership and correspondingly strategy and tactics occurred. Working class formations were growing and gaining in influence in Lebanon, the Israel State and other neighboring countries. A deep class polarization was taking place with workers forging links of solidarity across national lines and in response the bourgeoisies of the region were lining up under the watchful eye of the US bourgeoisie.

The call for a "secular, democratic Palestine" gained wide currency with the ascension of working class leadership. This slogan factored in the necessity of waging a united struggle with the layer of pre-Israel Jews

Lenni Brenner on The Israeli-PLO Accord

"No Tax Dollars For Torture Regimes"

By Manjula Wijerama

Brenners talk focused on why the accord is inherently flawed and thus unworkable and why the "American people" should oppose it. He cited the "ferocious riots" in the occupied territories and the rise of anti-accord sentiment in important centers of Palestinian culture like the West Bank University as indicators of the unstable nature of the accord. He pointed out that the bourgeois paper of record, the New York Times itself, was editorializing about the "lack of basic rights" afforded the Palestinians by this accord.

Brenner argued that the American tax payer will be asked to dish out an additional half-billion dollars a year on top of the current three billion granted to Israel, in order to implement the accord. He invoked the specter of possible US troop commitment to the region in response to the possibility of a crisis over the Golan Heights which remains outside of the scope of the accord. The Golan Heights is a portion of Syria that was annexed by Israel. Brenner indicated that even arch-Zionist A.M. Rosenthal, who writes a column for the Times, is concerned by such a prospect.

Brenner referred to the Jews only settlements in the occupied territories as presenting an implacable obstacle to the implementation of any kind of self-rule by the Palestinians. According to Brenner there are over 130,000 settlers in the West Bank and Gaza. He attacked the logic of not allowing Arabs that are citizens of Israel to live in these settlements whereas he (Brenner) who is an American citizen has "an apartment waiting" for him anytime he wished to go. He asked the audience to entertain the notion of Jews only, Christian only or white only settlements in the US. Having created the parallel imagery of Jim Crow segregation, he proceeded to debunk the settlements as "violating all norms of fair housing, fair employment, fair, fair, fair". "Strife is inevitable", he railed without the basic bourgeois democratic norm of equality

before the law. In light of the flagrantly undemocratic practices such as segregated housing carried out by the Israeli State Brenner posed why the US supports Israel. Referring to a Times clipping, he said that "wealthy Jews in the US contributed about sixty percent of Clintons non-institutional campaign

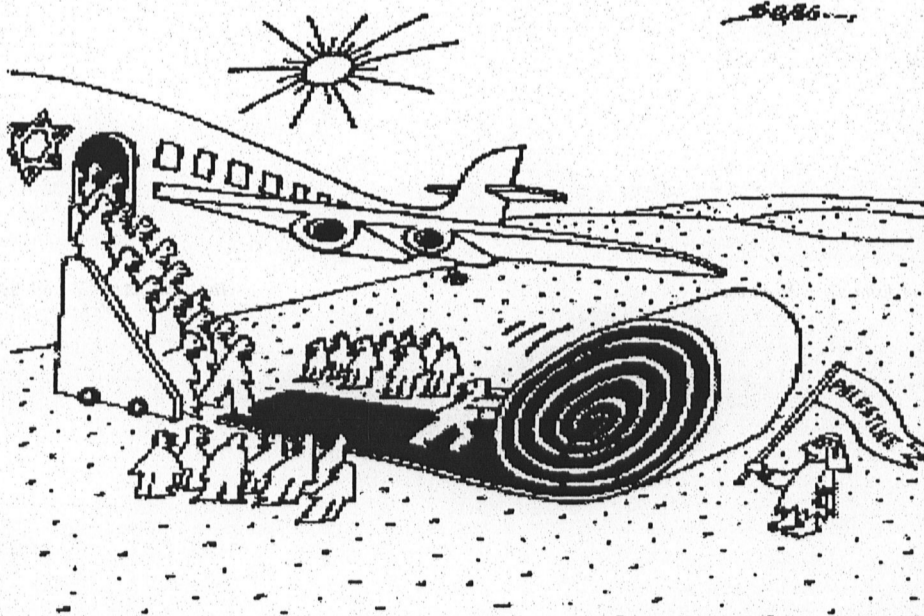
he said, "the difference between the Democrats and the Republicans is that the Democrats are over-solicitous of rich Jews and the Republicans were over-solicitous of rich Arabs" (referring not to Arab-Americans but to Middle East tyrants like the Saud monarchy).

Brenner went on to assail the role of the liberals in the American political establishment in "supporting torture regimes". In particular he cited the support of the liberal, Black Congressional Caucus, for a recent foreign aid bill that allotted money to "Israel and Egypt, both documented torture regimes". The liberal press also received the scorn of Brenner for falling prey to the logic of lesser evil politics in their support for Israel and the Democrats. He cracked, "the lesser of two evils is still evil". True to his colorful form he summed, "The Democratic Party is crooked as a dogs hindleg."

Brenner rendered absurd the logic of supporting inequality in the Middle East by those who purport to be for equality in the US. He pointed out that in the modern epoch only a unitary world view is possible. One cannot have a Arab view and a US view and an Israeli view as disconnected, insular, wholes. With a global economy and the massive interdependency this entails at all levels of social life, the ramifications of supporting inequality in the Middle East are bound to be felt in domestic policy. As an example Brenner referred to Clintons promise of equality for

gays which he promptly reneged on. Brenner concluded, "what can you expect from a pig but a grunt".

Brenner echoed Moharebs call for a "secular, democratic" state and asked that all those who are for basic democratic norms all over the world to join in opposing the accord.



funds". He said that both parties were "hands out" solicitors of campaign money and implied that this is an important shaping element of American foreign policy. He cited an American Jewish Congress report entitled "Political Future of American Jews" which further documents the contributions made by wealthy Jews to the two parties. A quarter of Republican campaign funds were said to originate from this source. Paraphrasing a section of the report

All graphics are taken from the *International Viewpoint*

Continued from previous page

that had lived in Palestine for many generations. He remarked that there was "an integrated Jewish population in Palestine by 1900." The current Jewish population are "40% settlers, much like South Africa".

As the workers movement was gaining momentum the US through its then Secretary of State, Henry Kissinger, dangled out the infamous "two-state solution". The latter basically called for the creation of a Palestinian state or "mini-state" as its sometimes referred to, in the occupied territories side by side with the Israeli State. Mohareb said that the working class forces in the Palestinian movement saw this as a "trap". Its size and resources would render it hopelessly dependent on external assistance and as such would only serve as a means for getting the Palestinians to police themselves. The Palestinian bourgeoisie accepted this proposal wholesale but the workers forces that opposed this deal formed the "Rejection Front" further polarizing the Palestinian movement along class lines.

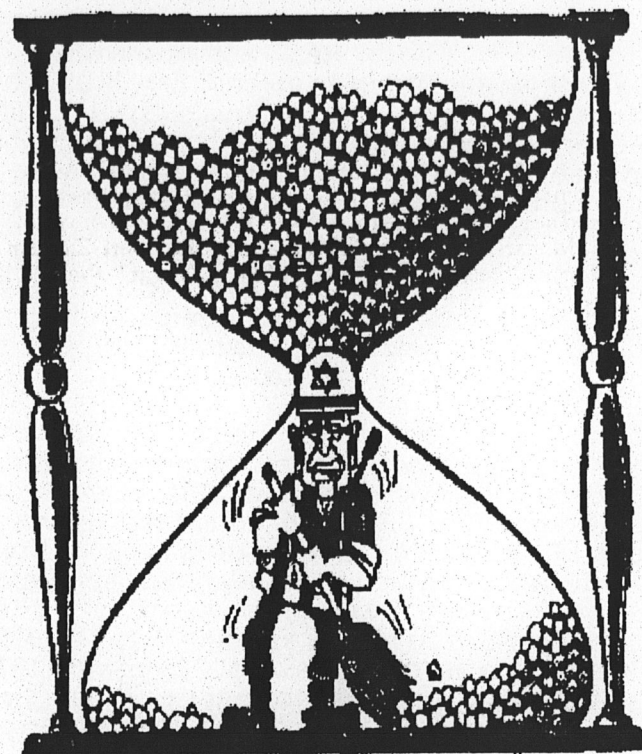
Between April and December of 1975 the Lebanese state apparatus collapsed and civil war broke out. "The workers were on the verge of taking power", said Mohareb. Although the press painted this as a fight between Christian and Muslims this was a "true class war". The US greatly concerned by these developments orchestrated the defense of bourgeois power in Lebanon. The US, according to Mohareb, told the Israelis to "cool it" and enlisted the aid of Palestinian and Syrian bourgeoisies in quelling the workers uprising. The Palestinian Liberation Army (PLA), the armed wing of the bourgeois Fateh (Arafats wing of the PLO) went into Lebanon to preserve "order". This led to considerable disillusionment in the ranks of the Palestinian movement. However the PLA soon collapsed and signifi-

cant numbers of its forces deserted and joined the Lebanese workers. The Syrian army was brought in and the workers uprising was defeated. Lebanon plunged into a state of barbarism for the next fifteen years.

The present Israeli-PLO accord according to Mohareb is a particular conjuncture in the process of such class struggles. With the suppression of the Palestinian Intifada the accord is an attempt to codify this balance of forces between the Palestinians and the Israeli State.

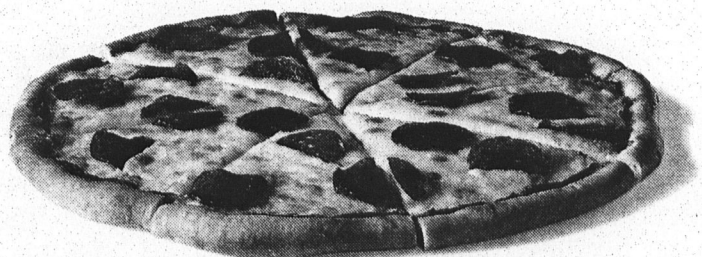
Mohareb ended his talk on a note of optimism. He said that the seeming dominance of US imperialism over the world, its "plunging into mad adventures" everywhere is an attempt to overcome its own economic and political weakness. "The workers of the world are strong enough in number and organization to mount a serious challenge to overturn this decaying and rotting system", he concluded.

Any opinions should be sent in to Voice, Bldg 1c room 230; c/o the Commentary Editor.

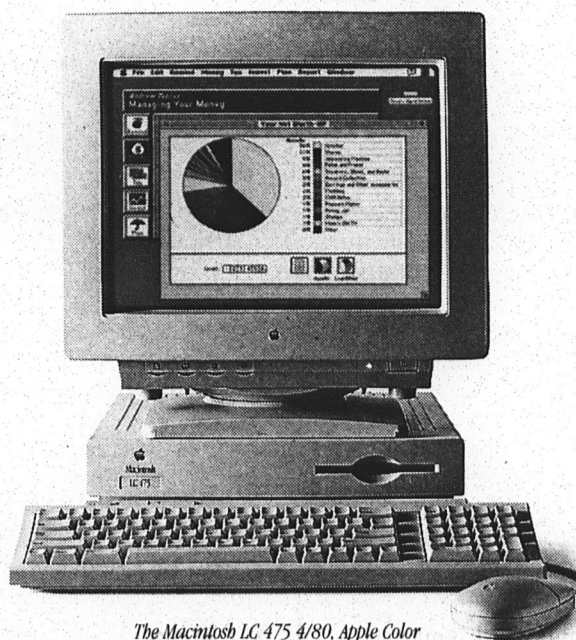


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HAPPY HOLIDAYS

As the semester comes to an end, East 80th street's Central CUNY administration has graciously given students and faculty a kick in the ass for the holidays. Two important events have rushed upon students. The first deals with the dubious Search Committee, and the second is the increasing strength of CUNY security (Police).

The semester began with the continuation of the consolidation of CUNY in the face of dissent. However, what increased the opposition from students and faculty was the firing of "one of their own," President Volpe. His mild opposition and defense of local protesters was enough to rile the Queen of Charm, Chancellor W. Ann Reynolds. She fired him with the Boards uncritical approval. The faculty huffed and puffed and approved of a few "angry resolutions," but did little to stir the walls of East 80th street. Now a Search Committee to find the next President has been set up for the sake of fair play. What powers does it have? None!

For the task of finding a candidate, the committee's responsibility is to choose the best persons available. However, with the five Board of Trustees appointed to the committee, the problem arises as to what is "best." Even with this unevenness of representation on the committee, the Chancellor can secure the choice by forming a sub-committee to subvert the Search committee. Only a fool will believe that the Chancellor and friends are not in the driver's seat. But what makes the process stink of bureaucracy is not so much the players in the game, but it is the way in which the next President shall be chosen. In the end, the Chancellor and Board select the President. The committee does not even have one vote. In a country that waves the flag and shouts out "democracy," the real function of the system is far from the ideal. If the university is a place where people are taught to be educated, in the spirit of Jefferson, then why shouldn't the President be elected by the educated students, faculty, and staff of CSI?

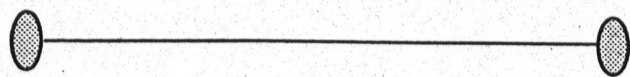
The fear of having an "apathetic" body (the student and faculty) elect a President is not as frightening as having a corrupted clique (the Chancellor and Board), which lacks the confidence of the majority of the CUNY. An election is an appropriate demand that faculty, students and staff should call for.

CUNY POLICE STATE

The calculated maneuver of the bureaucracy to implement its latest measure, the Elique Memorandum, to curb dissidents, exposes 80th Street's consolidation of power.

The establishment of a security force in order to distribute summonses is not what one thinks of when you hear the euphemistic titles given to security, such as "Public Safety" and "Peace officers." Moreover, CUNY security can now carry guns and patrol the campus, making CUNY seem more like a prison than a University. This policy is aimed at the opposition to disrupt the process of the vocationalization of CUNY. The ability to charge a person with violating the Henderson Rules (e.g., smoking in a non-smoking zone) has always existed, except the process of criminalization went along too many avenues where support could be galvanized. With security's authority to strike at will, maintain files, and "secure" the campus, the civil liberties of free speech and the right to organize are undermined. From the vantage point of a dissident, the reason behind the move is clear: The Chancellor wants to crush the opposition!

With the continuing downsizing of CUNY a stronger security force is not going to be needed to prevent crime or insure safety; instead, security's purpose will be to keep in line those who dare to ask questions that threaten the authority of the untouchables



It was a progressive semester in which the paper has changed directions, Look for more dynamic changes to come to the Voice.

Dear Editor,

I write in response to Erica Polakoff's article "Tolerating Misogyny" (College Voice, Dec. 2). Rape, I agree, is a violent and vicious crime. But that is why it should not be trivialized and associated with other things which, though nasty and harassing, are not rape. Erica Polakoff says we live in a rape culture, a culture that celebrates violence against women, where women's sense of themselves as whole beings is eroded day after day. In this context she talks about that headless and armless statue outside 2N.

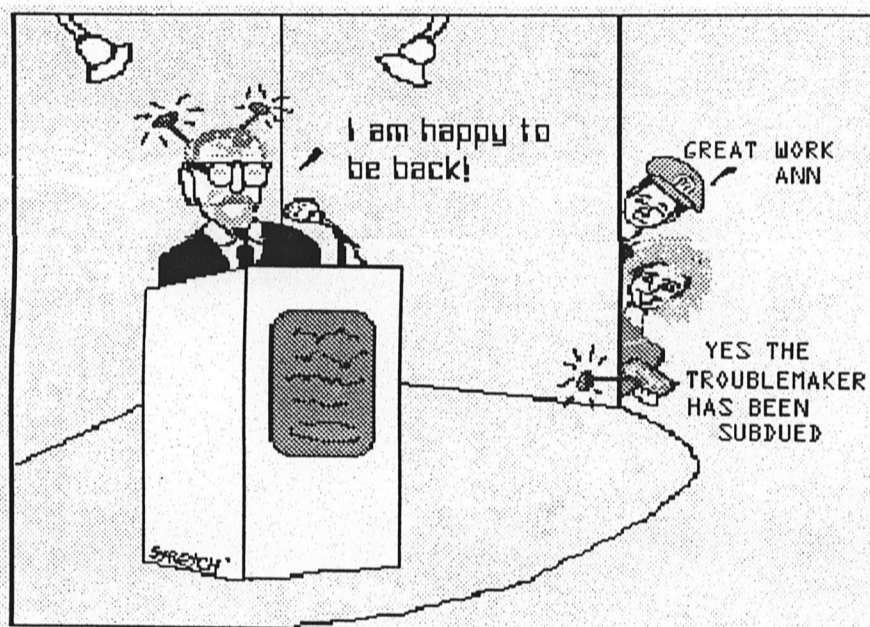
Well I won't say that statue is great art, but to suggest, if only by association, that it is another manifestation of a rape culture that celebrates violence against women, or to say explicitly that it fosters on our campus an environment hostile to women succeeding and having a head on their shoulders, is not only nonsense, it is dangerous nonsense: it trivializes something that is of very great seriousness. There is simply no comparison between the brutal sexual penetration of a terrified and defenseless woman on the one hand and sexual jokes or remarks, unwelcome suggestions or passing touches to the hair and body, and persistent requests for a date on the other. Nor are partial sculptures of the

female form instances of violence to women or an attempt to deny them an equal education.

To confront the problem of rape the first thing to do is to call that rape which is rape and not anything else. The second thing to do is not to say that we live in a rape culture. We have rape, it is true, and maybe more than other places; but more than rape it is obsession with sex, in all its myriad forms, that marks our culture. Good heavens, are there not many more fascinating and interesting things to do than sleep around or watch porno movies or try out new positions and new partners! Rape is never going to go away entirely, as neither is murder or robbery. But we could do a lot to have a healthier environment, sexually and educationally, for both male and female, if we began to stress, as they used to do, the virtues of moderation, justice, courtesy, politeness, self-control, honesty, and so forth. That will do us a lot more good than false cries of rape culture and comparisons of unusual statues with violence to women.

Sincerely,

professor Peter Simpson.



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A SALT-N-PEPPER INCIDENT

by Shaista Husain

A student of the College of Staten Island was waiting on line for the s62 bus, on her way to college on November 15 at 2:00 o'clock when someone hit her on her back. "Fat Bitch... there is a line to get on the bus." She told the man that she was on line and continued to wait. She was hit a second time and did not respond. The third time the man grabbed her shoulder and said, "Black, Fat Bitch." She responded to him, "You don't know me, get your hands off me."

There were witnesses at the scene. On the Bus, Deslyn Philbert sat at the rear end, near the exit doors. When the bus stopped at Slosson and Victory Blvd., the man, who had sat at the front during the ride, walked over to her and struck her in the eye, on his way off the bus.

While Deslyn had been riding the bus she had been using a paper cutter from a stencil set to cut an article of newspaper for a class assignment. This paper cutter is made of a millimeter razor. A fellow student who had been riding the bus, Vincent Busari, got up to defend her as he saw this man strike Deslyn. The paper cutter, which was in Deslyn's hand, was used as a means of defense. The man's side of the neck was cut.

Once the police arrived and witnessed what had taken place, Deslyn Philbert and Vincent Busari, both black students, were being charged of a felony, second degree assault with a deadly weapon. They were both charged with assault, although Deslyn had used the paper-cutter, Vincent was accused of using the razor. This version was supported by Cruz, the police and the

SI Advance. Deslyn admitted to using the razor in self-defense but her version did not please the police, or the media. The man, whose name is Cruz, went to the hospital and received stitches.

At the police station, the arresting officer, Burke, stated, "This is a salt-n-pepper incident." Referring to a seemingly Black on White violence, he refused to let Deslyn file charges against Cruz claiming that, "since the guy got the injury I am not going to arrest him." However, Deslyn did have marks of a bruised eye where Cruz had punched her. The police signed up a witness to the incident: Cruz's girlfriend. The other witnesses that could have supported Deslyn's testimony were not followed up on by the police. A detective is searching for some other witnesses that will testify for Deslyn.

The Police have labeled the paper cutter as a "deadly weapon" to heighten the offense and the Staten Island Advance has explicated its own version of this "Salt-n-Pepper" incident. Deslyn claims that, "If you read the Advance, (Nov. 16th issue) they make it seem like I was the one who jumped him when I was only defending myself."

Deslyn Philbert and Vincent Busari are appearing before the Grand Jury January 14, 1994 charged with a felony and a bail standing at \$500.

The distortion of the facts, by the Police and the Staten Island Advance obscures the "objective procedure" that these institutions operate by. Deslyn states, "I am guilty before proven innocent."

Use Alka-Seltzer!

by George Bailey,

The holidays are here! We are happy! According to the Daily News, consumer confidence is on the rise! The media is telling us that this year we are happier than last year. We're buying more presents for the holidays. It's gonna make more people happy! On TV we're gonna watch "It's a wonderful life!" Isn't it great? I love the holiday spirit, everybody is smiling and happy. Yes, it's difficult to chose gifts for our relatives and friends, but it's just a detail. Besides, they always have some really cute things to sell.

And of course, we're gonna help the poor. That's what the holidays are for! We're gonna help the homeless! Of course, there's no reason why we should feel guilty that some of us are hungry, homeless and cold while we're ingesting the tons of food which make the holidays so special. There's no reason why we should feel guilty. Guilt is not good for digestion. And besides, why do we have to help them? They're there, they don't work, they don't do anything. So, why should we feel guilty if they don't have anything? It's their fault! If we want to help them, it's because it's good for our digestion. That's it! They should be thankful and shut up!

Look at the people in the poor countries, they don't come to you and bother you. They know their place. Anyway they not worthy of help, they don't have democracy! We have democracy, that's why it's different for our poor people. They can make it. It's just that they don't want to. They want us to feel guilty. I think they envy us.

You know what, poor people in America they have us and we can help them. Not all the time, not permanently, but sometimes. Hey, there are limits to our charity! Be-

cause the people in the poor countries they can't help their poor people since they're poor themselves! Well, at least it's practical they don't have to worry about feeling guilty about eating, they don't have food!

We shouldn't help the poor of other countries because we have our own and because they're not democratic. Hey, it's kind of practical, no? Well anyway, our government has been helping poor countries. Look, we went to Somalia to give them food and restore democracy. We didn't have to worry about bad digestion, Thanks Givings was long ahead. But, those people are crazy, they don't want our help. They're shooting at our soldiers. We should not feel guilty eating when these hordes of non-democrats attack our soldiers. Let them die, these...

Anyway we shouldn't think about them. Our government is too nice to them. Can you be humanitarian with these people? I don't think so. Hey, what am I doing? I'm thinking about them! I shouldn't. Let's go back to what I started with, the holiday spirit.

You know what, you might think I'm simple but there is a question I wanted to ask you. Did you notice that, each year when we start having the holiday spirit, it's all over the media? I think that they use our holiday spirit to sell their stuff. All these shows on TV about what you have to buy for your husband, wife, boyfriend... I think it's not fair to use our feelings to make money. I know you might think it's normal, that these people have to make a living but, I think the holidays are sacred. I know, I sound a little romantic but, what do you is a special thing and that it should be preserved from money. It's a part of our Culture!



Brainwashed — And You Don't Realize It!

by T. William Watson

Wake up you subservient fools! Think for yourself folks; don't be told what is good or bad music. It's time all the devoted MTV viewers realized how much influence this cable station has over them. Almost everybody has heard the song "No Rain" by Blind Melon, right? Okay. Let's take a look at how this phenomenon began.

In September of 1992, Capital Records released the self-titled debut album by Blind Melon. Not one top New York radio station played it in their rotation, except our beloved WSIA 88.9fm. As the popularity grew amongst the college community, somebody from MTV was listening (or was it plotting?)

The fact that the album floated around for seven to eight months on the college charts, but did not become a smash hit until MTV began to hype the band's video on their now famous "Buzz-Clip" segment, amazes me; why should this propel the band out of oblivion and into instant stardom? I'll tell you why — because there are too many mindless people out there who can't chose a style, culture, or music on their own. Let's face it, if MTV put an obese degenerate on stage behind a microphone and had him eat a pile of dog turd while singing the National Anthem, at least 80% of their loyal viewers would say, "Wow, that's video art and it's cool!" I can't say that Blind Melon sucks, but I can say that MTV made them.

This brings me back to my original point. There are at least three dozen radio stations in New York, but only two mainstream music video stations, both of which, incidentally, are owned by the same corpora-

tion. We as consumers are being force fed the music and culture of MTV's choice, and it is totally intolerable. In today's culture, we, the video generation, have lost something; I like to call it *individuality*.

As you can tell, I'm not a great fan of MTV, but I'll admit I watch it once in a while just to see what the rest of the world is wearing and listening to, as well as to see the latest order of music set by MTV. Let's not forget this is the network that gave Dave Mustain a pair of glasses and made him their political analyst.

How about the latest band MTV has fed to the public, White Zombie? I'll admit White Zombie is a decent band and their album is good, but it was good two years ago when the album came out. How can MTV consider this a Buzz-Clip if it's not new? Buzz-Clip is supposed to be the latest in music and video, isn't it? So what the hell are they doing over there at MTV?

The next thing you know, they'll be trying to swing our votes during election time for the best dressed candidate, or something to that degree. I strongly feel that we, the public, would be better served if there were a greater selection of music channels. There have been some rumors of MTV expanding from one channel to three or four, but when? Such an expansion would allow people to select a channel and view more than one type of music and style, which in turn would best serve us.

Some have said "only believe half the stuff you read and see." Others will say "if MTV told you to jump off the bridge would you?" To this, all too many will respond "Why not, some guy/girl did it on MTV!"

Mayhem and Misconception on the LIRR

by Thomas Deignan

Drug running coordinated by the CIA couldn't do it. The looting of the Savings and Loans couldn't do it. The Reagan/Bush constitutional tinkering done in the name of anti-communism couldn't do it. No, it took a drooling gun-wielder with a vengeance on a crowded train to inspire almost 25 pages of reportage in two days by *The New York Daily News*.

Of course we are not surprised by this, and of course Zuck's *News* is not the only paper guilty of this over-exposure. In addition,

print media is not the only medium guilty of saturation to the point of ridicule, where tragedy becomes fodder and wrenching human emotion becomes a slave to the need for more, more, more.

By now, for anyone who has paid attention to press coverage of similar carnage in the past, an almost necessary by-product of this "Murder on the LIRR" mess is the editorial chest-beating, done in the name of demand for the death penalty. Easy as pie to do, especially with the public whipped up into a frenzy of fear, never mind that more than four people die in New York *everyday*, therefore if the "LIRR Massacre" is a reason to call for the death penalty, than everyday existence in this city is reason enough to call for the death penalty.

Look, I'll be brutally honest, what does it mean to me if this guy dies? Frankly, it won't change my life in the least. The smaller problem is that someday, in a much more muted case, where facts are elusive and witnesses contradictory, someone I know, or maybe don't know, may be tried and convicted by an equally hostile press, public and jury, and will be put to death, despite the fact that she or he may be innocent. That's typical anti-death penalty rhetoric. The larger problem here, however, is that I don't want Colin Alfred Ferguson to die. I am not salivating at the mental image of this guy strapped into the chair, trembling with current, and brain oozing from his ear. Yet some people are. A lot of people are. And that to me is the essence of the death pen-

alty—its only purpose is to exact vengeance and satisfy the base needs of a mortified, outraged and pissed-off public. And that is what I want all these capital punishment types to admit—IT IS STATES ANCTIONED REVENGE, SIMPLE AND PLAIN!

Are we too actually believe that Mr. Ferguson, given the death penalty indeed existed in New York, would have boarded the LIRR, placed his finger on the trigger,

and said to himself, "Hmmm, maybe I shouldn't. Maybe I should give this a second thought."?

Without digressing into the old fashioned "don't condemn the mentally sick," I think most would agree this guy is mentally deficient, to say the least. Does that mean he deserves compassion and the four lives lost at his hand are worth nothing? No, it means he would likely have done this, or something similar irregardless of the death penalty, so it's time to pipe up and admit we want revenge, and that's all. If admittance like this occurred *en masse*, who knows, I might even be persuaded to let the death penalty exist. I wouldn't agree, but a majority of New Yorkers likely would, and at least they would be confronting the roots of their feelings. Then we can put executions on live TV and people can make money and...oh, the possibilities are endless.

Back to the press coverage of this incident: What am I going to do, defend this guy? Yet how the hell can anyone justify the in-depth coverage afforded to this essentially isolated incident. Rather than critique the quality or fairness of the coverage, I have no choice here but to needle into the core of yet another pesky philosophical question: "What is news?"

Who really needed to know about this incident? Whose life did it affect? Really, only the people involved. So why 20-plus pages? Better question, why don't we get 20 pages when the people we elect to government, the people whose salaries we pay, lie and piss all over the public and the constitution. 20 pages or so would about cover the slimy trail of the S&L scandal, right about up to George Bush's hide. And on and on and

on and on...

I can't deny this is interesting stuff, this deranged maniac run amuck angle, and the element of human tragedy is large and wide, but, is it news? I argue it's really not. I argue that yes, it gives rise to real question about the death penalty, and gun control, and urban relations and other periphery topics, but that is not what filled most of the newspapers. This is not the context the article was placed in, which would have meant covering it as an incident that expresses a pattern which forces us as a society to confront the social roots of such acts, not just one act. What filled the papers, needless to say, were fluffy accounts of the heroes, Ferguson's anguished past, quotes from anyone who ever rode on the LIRR and, of course, blood, blood, blood, blood, blood, blood.

I must, of course, address the race issue here as well since there have been whispers—mostly Jesse Jackson's disdain for Tom Gulotta calling Ferguson "an animal"—that the coverage and certain reactions, have been tinged with racial animosity. In addition, Ferguson, who is black, did cite a litany of races he despises. As for the coverage and the reaction being racist, I don't buy it myself. Sure, animal *can* be a questionable word, and some ensuing images have been ugly, but when someone commits a heinous act like this, he is going to be called all kinds of names, and most of them will be considered justifiable. Indeed, a person calling Ferguson an animal might be playing off his of her own racist feelings, however we in the media cannot accuse someone of that unless we get inside that person's head. And once we attempt to do that, things get real messy. I don't doubt that there are whites out there who want this guy dead more passionately because he's black. That indeed is sad. But still, either in peoples' reactions, or the images portrayed—that is, what we've seen with our eyes and heard with our ears—the race card is difficult to pin down. He's black, he's committed an ugly crime and people don't like him, and we can't go around saying people don't like him because he's black. Somewhere between complete racial paranoia and Willie Horton, lies Colin Ferguson.

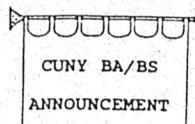
Given the aggressive and marvelous lengthy works that appeared in *The New Yorker* (see below) and *The Village Voice* (see accompanying piece) over the last several

weeks, it really angers me that so much text has to be, essentially, wasted on "analysis" of something that requires very little analysis. Perhaps the only good thing that this yielded, in terms of press coverage, was the 100 minute roundtable discussion on "Nightline" concerning the press and violence. And it is no lack of compassion for the victims that makes me look at it like this. It is the simple fact that day in and day out, uglier crimes go completely unreported. Crimes committed by people in noble positions, crimes with a wider range of victims, and crimes that would really delve beyond the superficial morbidity of street crime, and delve into the real beast that is politics and human nature. I wish we could see that on the front page, and this type of stuff squeezed into the lower-right hand corner of page 16.

NEW (IMPROVED?) YORKER?: Some weeks back, I lightly castigated Tina Brown's *New Yorker* for trading eclecticism and originality for topicality. The argument still stands, however *The New Yorker's* editorial content has taken an upswing lately, topping out with Mark Danner's massive, yet brilliant report on the massacre of El Mozote, El Salvador in the early eighties. The controversial report dealt with the slaughter of innocents by U.S. supported anti-Communists insurgents during El Salvador's civil war. There were reports, in *The New York Times* and *The Washington Post*, about the slaughter when it happened, however the story's validity was quickly questioned (despite the fact that the writers actually saw the massacre), the reporters labeled communist dupes, and the story, thanks to the state Department's consistent denials, was buried, like the skeletons of the dead women and children. The story—and the skeletons—are out, and yet another black mark is branded on the Reagan Doctrine.

Bolder yet was TNY decision to dedicate essentially an entire issue of the magazine to this article. It clearly deserved it, and this is the type of curveball a weekly magazine should be throwing its readers every week. Juxtaposed to this impressiveness however, were revelations by James Ledbetter in *The Village Voice*, that Brown's TNY is losing serious money, despite beefed-up ad pages, and is firing reporters left and right. Change is pricey, but how long will S.I. Newhouse stay in the red?

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Voice to CUNY/PBA: What's Goin' On?

Accolades to *The Village Voice* for producing two consecutive issues with solid investigative work. The more complex, important and wide-ranging piece, appeared in the December 7th edition—a 20,000 word investigation into the Patrolmen's Benevolent Association (PBA) and its President Phil Caruso. Among the allegations uncovered in the year-long investigation by staffer Russ W. Baker:

- The PBA appears to have doled out serious cash to Richard Hartman, the PBA's lawyer and Caruso crony, yet very little of that has trickled down to the police officer on the street.

- When Hartman's gambling problem and gambling debts—likely paid off with PBA money—banished him from the bar, the PBA account went to yet another Caruso/Hartman crony law firm.

- Possible mob ties to the PBA

- Caruso and friends manipulated PBA by-laws to maximize both their power and cash flow.

- The PBA crushes all dissenters, with many police officers living in fear of it, and one saying "it is like the mafia, once you're in, you don't get out."

This and more, including a cast from Al D'Amato to Tom Gulotta, makes this one of the *Voice's* finest and most intriguing investigative pieces. Even more intriguing is Rudolph Giuliani's response, which is to say, there has been no response. Caruso bashed Dinkins for a long, long time, and now, in Giuliani's silence, he may be getting his pay back. More surprising is the quiet coming from the rest of New York's media. Most putrid was a *New York Daily News* report, which detailed a "wide-ranging" meeting Caruso had with the *News's* editorial staff and the *VV* article wasn't even mentioned. Baker, when I interviewed him on WSIA Newsbeat, attributed this to the city dailies' dependence on police sources for crime stories, therefore, any negative reportage may damage access to these sources. Too bad, this story is a must-read, and is, early on, a test for William Bratton and Rudy Giuliani. Great work and great timing.

The *Voice's* next edition hit closer to home, chronicling, albeit a bit softly, the shit-kicking CUNY has been taking over the last few years under Reynolds the Hun. Finally, some outside coverage on CUNY's plight. The story, written by Alisa Solomon, who also teaches journalism at Baruch, pretty much discussed the same type of stuff that anyone into CUNY politics has, by now, committed to memory, however, the coverage itself is a grand enough achievement. The acknowledgment that *someone* out there understands huge things are at stake here, and rotten things being done, is an award—for now—worth savoring.

Shooting the Philosophic Breeze

by Peter Simpson

What is beauty? was the question. Well, here's an answer. Beauty is being when perceived in its integrity, proportion and clarity. Let me explain.

Beauty, we are usually told, is in the eye of the beholder. What is meant is that beauty is entirely subjective, that that is beautiful for me which I think is beautiful, and that there is no objective beauty or standard of beauty which is valid for all of us alike.

This view is popular today because it fits today's prejudice of subjectivism, and subjectivism is today's prejudice because it fits today's prejudice of egalitarianism. Everyone is equal, we say, so since everyone has different opinions about beauty and since all these opinions must be equal just as the persons who have them are equal, beauty must be subjective. For if it were not some opinions would be better than others and we would not all be equal after all.

But is subjectivism correct? Let us start, not with your opinion of beauty compared with someone else's, but just with your opinion of beauty itself. Can you recognize just anything just anyhow conceived to be beautiful? Take a vase full of flowers that you say is beautiful. Now imagine it suddenly overturned by the cat, or imagine that some flowers have begun to fade, or imagine it standing next to another vase which you say is more beautiful. Will you still say the first vase is beautiful, or as beautiful as before?

Unlikely. But what is it that has made you change your mind? Surely because it has lost something which it did have, and should have, in order to count as beautiful. What has it lost? Well surely this: its integrity or its proportion or its clarity, or all three. If the vase is upset it loses proportion: the flowers are no longer nicely arranged in size, shape, color etc. If some have begun to fade (or if the cat has eaten some), it has lost its integrity: it is no longer

complete. If it is standing next to a more beautiful vase of flowers, it has (by comparison) lost its clarity, that is, its completeness and proportion no longer manifestly stand out.

So even if no one else sees this vase of flowers as beautiful, still you can only see it as beautiful because you see it as possessing proportion, integrity and clarity. If you do not see it as possessing these things, to that extent you can no longer see it as beautiful. Even if you change your view, and after being annoyed that the cat has upset the flowers, begin to see that the mess on the floor is actually rather beautiful (it has some striking shape or arrangement of colors), you only do so because you have begun to see that the mess on the floor has a certain integrity, proportion and clarity of its own.

That last phrase "of its own" is actually rather crucial. It suggests that beauty is relative to the thing, or that each thing can have its own beauty even though not the beauty of something else. There is manifestly something true about this. Shape, for instance, has a lot to do with beauty, but the same shape is not beautiful in every place. Roundness may be beautiful in the glass globe you have as a paperweight, but imagine a round wart the same size growing out of someone's ear. It may be beautiful for a wart but surely it mars the beauty of the person.

To say that beauty is relative to the thing is to suggest that everything is, or can be, beautiful. But it is also to suggest that everything is, or can be, ugly—that is, if it lacks the beauty that is proper to it. There is another remark about beauty that is worth quoting here: "Beauty is truth, and truth beauty,"—that is all ye know on earth and all ye need to know." (Prizes for all those who shouted "Keats!")

Like many a poetic remark, this one is strictly speaking false (you mean we know and are supposed to know nothing about

bagels or numbers or Aunt Maisie?). Yet it can be given an acceptable sense. Truth, to take the classic definition, is when that is said to be which is and that is said not to be which is not. In other words, truth goes along with being: when we recognize things as they really are and say so, then we have truth.

Beauty is rather similar. It too goes along with being: a thing can only be beautiful to the extent that it is at all, and the more it is (the more it has everything that such a thing should have and in the proportion it should have it), the more it is beautiful. So if beauty and truth are coextensive with being, they are coextensive with each other, and hence the true is beautiful and the beautiful true. Further, if truth and beauty go along with being, and if therefore everything is, to the extent it is, both true and beautiful, then to know anything is to know truth and beauty together.

But if beauty, like truth, goes along with being, then beauty, like truth, must be objective. It depends on the thing, not us. Why, then, do we think beauty is subjective, or why do we have different views about what is beautiful (as about whether this campus, or its library, is beautiful)? Because beauty, as relative to the thing, can be found in anything and everything just because, and just to the extent that, each thing is. Hence everything is beautiful. But by the same token everything is not beautiful. For not everything has all the being it could have, or not always, and each thing can only have its own beauty and not the beauty proper to something else. Hence you can find this beautiful and I not.

Further, if beauty is objective in being relative to the thing (a beautiful dog is only beautiful as a dog, not as a horse), then, to the extent we know dogs, we can discern their beauty or lack of it. Since also we all have some knowledge of dogs we all have

some views about which dogs are beautiful and which not, and we can all be correct, as far as we go (I say this dog is ugly because I notice what it lacks and you say it is beautiful because you notice what it has).

On the other hand, someone who was an expert on dogs would also know far more about the beauty of dogs, because he would know more about the being of dogs. Moreover we all admit the truth of this, for that is why we have experts to judge dog shows (and the same goes for flower shows too).

Everyone then can recognize beauty (because everyone can recognize that something is), but we cannot all do it equally well about everything. Beauty, therefore, is not subjective, but it is relative: relative to the things first and to our capacity to know these things second. That, however, is one reason we have schools and colleges, so that we can learn what we do not yet know but could come to know if we were taught. Doubtless we cannot all become equally expert about dogs or flowers, and if we spend our time becoming expert about dogs we cannot also spend our time becoming expert about horses, or renaissance Dutch paintings.

But that we are not all expert about every thing and every beauty is cause for thanks and generosity, not jealousy and resentment. For none of us is like God in knowing everything: we have to rely on others to do for us what we cannot do, just as they have to rely on us to do what they cannot do. But what we cannot each have separately we can all have together—provided we freely share with each other in giving and receiving. So we should be thankful in receiving from others knowledge of beauties we are ignorant of, and generous in giving to others beauties we are not ignorant of.

But giving and receiving is, of course, what Christmas is supposed to be all about. So everyone, have a beautiful holiday!

Memorandum Causes Stir

Continued From Page 2

"I'm not sure I can comment on that, because I don't know what's going on up in 80th Street Central Headquarters. But I am certainly opposed to the ticket idea. I believe that the By-Laws put the whole question of security in the hands of a college president and dean of students. And I believe we should have the full authority for security on the campus. We know what's going on, we've been here, we've enforced all the rules. I believe the security on the campus is good, I don't think we've had any trouble with students in all my years here." During this semester there were two student demonstrations on the campus. One of the demonstrations held on October 14th drew harsh criticism from the Chancellor because the protesters were not dealt with stringently. The Chancellor had requested the names of the protesters but the President had refused.

The UATs, if issued to violators (which means students, faculty, staff, or administrators) will require that copies and receipts be sent to Central Headquarters. If a student is issued a summons, it will immediately be recorded. President Volpe stated, "Under the present system, the Dean of Students or the Security Director will tell you that you are breaking the rules (of CUNY By-Laws) you are going to be subject to disciplinary charges unless you do this and this and this...that means you are doing something wrong, if you continue to protest then they will bring you out on charges and then the Dean of Students would step in, but not until disciplinary charges are brought against you." Under the conditions of the new security policy, a person who is allegedly guilty of a violation would be invited to accept tickets without an investigation procedure as is a right under the Complaint Procedure, 15.3 of the CUNY By-Laws. In the new security policy, it would follow that a record by security would end up at East 80th Street, Central Security office of Jose Elique, the University Security Director, before there is any procedure of a conciliatory nature.

Ron McGuire, a member of the New York State Bar, demands, "For what reason is she (Chancellor Ann Reynolds) saying that Colleges can't handle discipline themselves?" If the Central Administration relieves local administration of their tasks of security, the ramifications of a possible violation of rules are very ambiguous. Nancy Richards states, "A lot of things are left out in the draft. A lot of the things the Chancellor is doing is vague and is led up to interpretation and that is what frightens me, because then it will be her upper hand to fill that gap."

Memorandum Revises By-Law

Confronted From Page 2

left to the decision of students and faculty who make the charge. The increased powers given to Security would be consistent with the Chancellor's increased attacks upon CUNY. The growing opposition to her policies of consolidation, both by faculty and students, will be incriminated swiftly by Central Security and dealt with more effectively.

It is not clear how the adjudicating of such charges will be carried out, and what the ramifications of such charges will be. It is not clear whether charges will be kept on file if the judgment is overturned or not. As one high level administrator stated, "the ambiguity of the drafted procedure is a point of anxiety." However, it is clear that the Central Security will have receipts and files on all charges made, regardless of local authority.

The move by Jose A. Elique should be seen as part of the centralizing of power of East 80th Street consistent with the Consolidation Plan to downsize CUNY and create a vocational institution. These measures, if implemented, will ensure that anti-CUNY policies can be effectively passed with the least amount of opposition.

Ron McGuire on the Elique Memorandum

by Shaista Husain

Ron McGuire has been an active attorney in the defense of CUNY. Over the years he has consistently been at the forefront of the struggle to preserve Open Admissions and free education. Throughout this period he has witnessed and has kept a record of the changes CUNY has undergone, especially under Chancellor Reynolds. The following is a brief discussion with Mr. McGuire over the proposed security initiative.

McGuire believes that the proposal is another attempt to wipe out dissent throughout CUNY by Chancellor Ann Reynolds, who has no regard to academic freedom, due process, or the traditions of this University. "The Chancellor has been working very hard to crush all opposition to her policies."

He stated the proposal is contrary to current CUNY By-Laws that provide that the Dean of Students or designee will determine whether charges are preferred in cases, and where complaints are received through a complaint procedure. The draft form of the Universal Appearance Ticket invites a person to plead guilty to the charges. "This procedure has no regard for student rights of due process," McGuire said. He pointed out that the Chancellor has fired a President, tried to prevent professors' right to free speech and has shown herself to be inconsiderate of the democratic process.

Presently disciplinary matters are resolved by educated scholars whereas the Elique Memorandum places the burden of responsibility with security and administrators. He pointed out, "These new security forces will handle the disciplinary matters in a non-academic manner, centralized at 80th Street, with centralized files." The practice at CUNY colleges is to expunge many disciplinary charges especially ones that have been dismissed. This new policy will treat students as criminals. Furthermore, McGuire believes that these rules will disproportionately affect students of color. He pointed to the discrepancy between the administrations method of dealing with the building takeovers in 1991. At the Graduate Center, where the majority of students are white, they had taken over

the building for over three weeks with hardly any consequences, as opposed to campuses where a majority of students are black and Hispanic. At Borough Manhattan Community College and Bronx Community College many of the students involved in the takeovers were charged with disciplinary measures.

He believes that it is incredible to have a summons for a traffic violation and have to plead before hand as a procedure. Presently requirements for hearings and notice of hearings are to be set aside, according to 15.3 of the CUNY By-Laws. McGuire believes that this is an attempt to retreat from a community to a penal institution where students are treated like inmates. "This capacity to make charges will be out of the hands of members of the community, into the hands of security guards and into the hands of 80th Street." McGuire feels that the Chancellor has no regard for the rights of students. The files of students charged have been the prerogative of Dean of Students, "it will be transferred into the hands of the Administration that has no justifiable reason to have them."

McGuire expressed concern at the trend of amendments and questioned the wisdom of this latest move. "In 30 years, at CUNY, I have never seen a situation that would have required an armed security." The level 3 peace officers who will issue the Henderson Rules and Health Code are armed. The level 1 will issue traffic summons, and they are being trained, too. "Is the next security step to have 'peace officers' making arrests?" He believes that the Chancellor's Security Initiative is an attempt to establish a police force on CUNY. "The campuses will be under the control of her office."

This proposal is the product of an administration that has relentlessly tried to wipe out student dissent, has no regard for academic freedom, or for due process. McGuire ended the conversation with a historical analogy. "It has no regards for the rights of the members of the University. This Chancellor is totally preoccupied with self-preservation that are reminiscent of the last days of the Nixon White House."

Who Needs A Theater To Perform A Play?

Campus Center Transformed Into Elizabethan Arena

by Darrin DeRosa

While most of the CSI community has settled into Willowbrook, those of us involved with the Performing and Creative Arts are still anxiously awaiting the completion of our new building. One of the many facilities this building will house is a state of the art theater, in which the community will shortly be enjoying many fine performances. For the time being however, the new campus is without an official performing arena; yet while this presented an inconvenience, it didn't stop Professor Robert Hulton-Baker from presenting Christopher Marlowe's *The Massacre At Paris*. Needing a place to perform, Professor Hulton-Baker decided to undertake the challenge of converting the Campus Center into his stage, requiring no small amount of ingenuity and patience on the part of the director, not to mention his cast and crew.

This presentation of *The Massacre At Paris* marked two distinct firsts: as the first play presented at the new campus, thereby serving to christen the Program in Dramatic Arts' arrival at Willowbrook; and as the first time the play has been performed in America, which, when one considers the fact the play celebrates its 400th anniversary this year, is a rather poignant detail; it did, in fact, bring a special pride to the director and his actors.

The last play written by Marlowe, *The Massacre At Paris* became a box office hit after its January 1593 opening, and enjoyed a successful run. The play is based on the St. Bartholomew's Day Massacre of 1572, which was the result of a long simmering anger between the Catholic and Huguenot factions at the French court. Grounding his work mostly in fact, Marlowe did dramatize some of the elements, causing some to regard the play as a fabrication of his own beliefs. Whether or not this is true may be debated at length, but one fact that is indisputable is Marlowe's ability to craft works that transcend time, for *The Massacre At Paris* is enjoyed as much today as it was four centuries ago. Much of the success of this latest presentation is due the abilities of its director and his crew.

Professor Hulton-Baker, forced to contend with the permanent structures of the rotunda, made excellent use of the space, splitting the action between the two levels of the Center and keeping a quick momentum throughout the play. Through creative use of lighting and positioning of action, he accomplished what would normally require curtains, scrims, and even movable sets. His obvious enthusiasm and creativity was matched by that of his crew. Set Designer Bill Wood was complimented by cast and crew alike for his remodeling of the Campus Center, creating an Elizabethan setting in an otherwise post-modern environment. His sets had to not only convey a sense of the period depicted, but needed to be transportable as well, for after each performance, the sets needed to be disassembled, and the rotunda returned to its normal state. Felicia Ruff, performing double duty as both Technical Director and Lighting Designer, was

essentially responsible for overcoming the limitations of the rotunda's existing lighting, and allowing Professor Hulton-Baker's visions to be illuminated in a way akin to a theatrical setting. Assisting Ms. Ruff was Pam Brady, who fulfilled the position of Light & Sound Operator.

Naturally, no matter how well a play is

first play, is to be commended for doing such a wonderful job in his portrayal of King Charles IX. Also turning in exceptional performances were Guy Rose and Ed Lentol. I had the pleasure of interviewing some of these talented people after the performance.

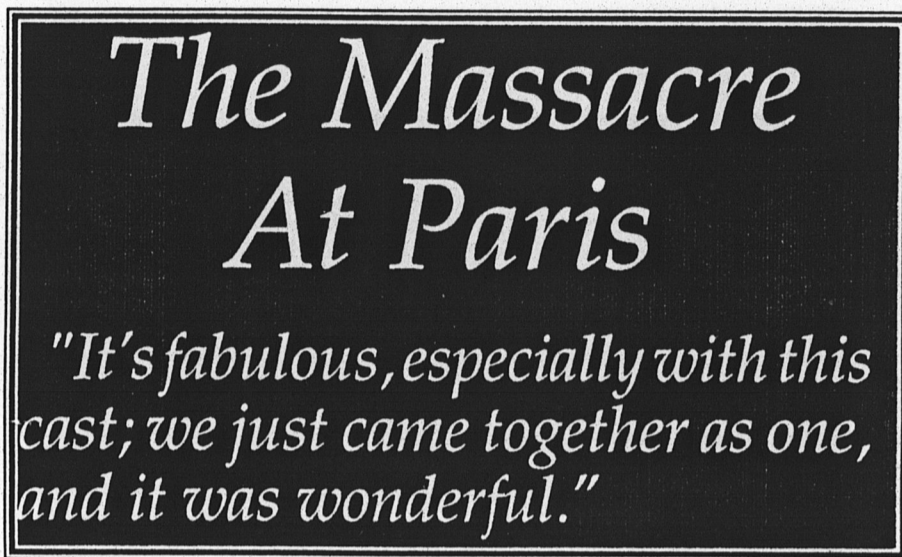
One of the things I was curious about

virtually flawless. Michael Noto spoke of how this accurate recital is necessary: "When you do a show like this, you can't ad lib if you forget a line, you have to know what you're saying, and you have to know the meaning of it if it's to be truthful and real." Maryann Fama concurs: "With the Elizabethan style of language, you can't make any substitutions; you learn it word for word, and you learn the rhythm and the poetry."

The cast generally agreed that the performances went well, yet they all felt that the play would have benefited from a theater setting. As Ed Lentol put it; "Bob Hulton-Baker made excellent use of the space, but I wish it had been done in the theater; I think it could have been even better than it was. The modern setting was the problem. The sets and the lighting helped, but I think that on a stage we could have gotten a better look and put a little more blood and gore into it." Still, Mr. Lentol thought the play on the whole was well done, crediting Professor Hulton-Baker and Ms. Ruff for most of the success: "Bob and Felicia really brought the whole thing together — it was a wonderful experience."

With regard to other elements, such as their fellow cast members and the general feeling created by performing for an audience, I think Mr. Noto summed it up best: "It's the challenge that gets you involved in the play, and the feeling just builds inside you; that's what makes a powerful performance... and once you get it together with everybody, the feeling you have inside you is unbeatable. It's fabulous, especially with this cast; we just came together as one, and it was wonderful."

It was wonderful, in every sense, and this makes it all the more fitting for this to be the first play presented at Willowbrook; for it marks what will surely be only the first in a long line of entertaining performances.



written and directed, the talent of its cast will ultimately determine if a production is a success or failure. Fortunately, this presentation was blessed with not only a fine director, but an immensely talented cast as well. The actors, too, needed to put up with the difficulty of performing in a public location as opposed to the controlled environment of a theater stage. The main problem stemmed from the lack of privacy. Often the actors would have to contend with passers-by interrupting their rehearsals. This, plus the inadequate acoustics, made rehearsals difficult, adding problems to an already challenging play. To see the actual performance, however, one would never realize the difficulty the cast faced during their rehearsals, for their performances were smooth and professional. The small percentage of the modern world that could not be hidden by sets and lighting was dissolved away as the performers swept us back in time with them, successfully transporting us to the world of Christopher Marlowe. Although all the actors were wonderful, several gave outstanding performances.

Michael Noto, who portrayed the Prince of Navarre, gave a highly energetic and intense performance; his recital of the Elizabethan dialogue truly added to the experience of the play. C.J. Morgan, the Duke of Guise, also brought a special quality to his performance, which included a complex soliloquy; his presentation of the Duke as an arrogant and dangerous man was both convincing and entertaining. Maryann Fama was delightful as Catherine, as was Wendy Viale, who portrayed the Duchess of Guise. Robert Carito, performing in his

was the Elizabethan dialogue; I thought for sure that learning their lines must have been made more difficult by the odd linguistics. To my surprise, the exact opposite was true. C.J. Morgan commented, "I find that the convoluted syntax makes it easier to remember; This tis then..." — that stands out since that's not the way I would normally speak, and since it stands out, it becomes easy to remember." All the other actors I spoke with agreed with Mr. Morgan, and the proof of what they said was in their work, for the actors' deliveries were

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SPECIAL ORDERS

The Symphonies of Ralph Vaughan Williams

by Louis Blois

When I was asked to contribute a classical music article to the *College Voice*, I sought to write something as practical as possible. Rather than a heady narrative, I wanted to come up with a sort of field guide, a brief "musical tour book" which readers could use to explore new listening experiences. In the present case, I focus on the symphonies written by one 20th century composer, Ralph Vaughan Williams. What follows, then, is not only a personal account of listening pleasures, but what I hope will be an inducement to others to share in the same.

The symphonies of Vaughan Williams have always attracted audiences with their ingratiating lyricism and lofty utterance. The nobility of the English countryside seems to permeate this sumptuously melodic music, steeped as it is in the indigenous scale patterns and harmonic vocabulary of British folk song. With his focus on this native resource, the composer had little use for the vanguard trends then taking place in Europe as represented by Stravinsky, Bartok, and Schoenberg. For this reason, he is sometimes regarded as provincial. Yet at the same time, with the nine symphonies he wrote, spanning the years 1903 to 1958, Vaughan Williams almost singlehandedly restored Great Britain to the musical map. With few exceptions, these compositions have secured a permanent place in the repertoire.

Vaughan Williams' great genius lay in finding within the folkloric wellsprings a sophisticated, personal language of enormous expressive depth, capable of embodying the great universal themes of human experience — a language even capable of projecting his own moral and religious beliefs. He has been called The Great Mystic of British music, as throughout his work there is a recurring preoccupation with the unfathomable forces of nature, the spiritual crises of mankind, and the metaphysical journey of the individual. Perhaps never before has the fusion of folk music with the classical heritage led to a body of composition that compels us to describe it in such lofty

terms.

The sea itself was the ambitious subject of his first symphonic effort, *A Sea Symphony*, a vast setting of Walt Whitman's poetry for soloists, chorus and orchestra. If the undertaking turned out a bit too ambitious and sprawling for the young composer's craft, the metaphor for the ocean only benefited. The work relieves an exuberant treatment, punctuated with English sea chancies, atmospheric splashes garnered from the impressionist's palette, and peaks of ravishing lyrical rapture.

The more technically secure Second Symphony, *The London*, with its picturesque portrait of Big Ben and environs, remains the composer's most popular work in this form.

Vaughan Williams was again inspired by physical vastness in the 1952 *Sinfonia Antartica*. The music was originally written for the film *Scott of the Antarctic*, depicting the ill-fated South Pole expedition. Touchpoints with the film's narrative are suggested throughout the symphony in order to reinforce a more universal theme, the nobility of the human spirit in the face of nature's overpowering authority. The work's wayward form leans heavily atmospheric and dramatic effects that, with the novel help of organ and wind machine, brilliantly capture the landscape's alien, wind-swept desolation.

Perhaps the most arresting moments in this catalogue of works are to be found in the composer's pastoral vein. The Third and Fifth Symphonies comprise two very different meditative journeys in which the serenity of the English countryside is transformed into religious experience. In the Third, *Pastoral*, the voluptuous meandering of pentatonic and other modal tunes creates an exotic folkloric atmosphere. The instrumentation includes a valveless horn, a specialty item yielding a certain acoustic purity, and in the finale, a wordless soprano, who brings the pantheistic odyssey to a blessed conclusion. In the 1943 Fifth Symphony, the composer reaches a structural and

expressive high water mark in this cycle. Andre Previn was once so moved to call it "the most perfect symphony ever written." The ideas of its opening movement are potent with inspiration — at one moment ruminating with fervor, in the next, moving to glorious epiphanies replete in their consummate inevitability. The opening of the slow movement is a awe-inspiring.

The composer's bucolic abandon can in no way account for the violent outbursts of the intervening symphonies, the Fourth (1934) and Sixth (1947). The Sixth's grippingly unified structure and graphic imagery have often suggested a programmatic theme of global holocaust. Each time this listener hears it, it evokes one and the same conceptual narrative, with no diminution of its shattering impact: that of contemporary mankind's self-destructive violence which leads, after a Bruegelian depiction of Hell, to an arresting vision of a lifeless twilight world. The Fourth Symphony makes just as disturbing an impression with its alternating harsh outbursts, and wistful lyrical relief. Both works continue to demonstrate the enormous flexibility of the composer's modal language.

The final two symphonies, in their valedictory tone, again occupy very different worlds of imagination. The Eighth (1955) is the most colorful of the entire set, both instrumentally and in the tunefully expressive patchwork of its four movements, which successively express autumnal grandeur, sarcasm, dark sentimentality, and festive satiety. The very underrated Ninth was completed within a year of the composer's death at age 85. The work's cosmic gestures open a vast expressive space, one filled with melancholic lyricism that is both cryptically personal and broadly philosophic. In the final movement's cumulative summation, the composer arrives at his last unfathomable region. The resolution, haunting and mysterious, provides a most poignant finale to one of our culture's great symphonic compilations.

Misery and Proletarian Irony

by M.D. Wijerama

*"I was happy in the haze of a drunken hour
but heaven knows I'm miserable now.
I was looking for a job and then I found a job
and heaven knows I'm miserable now."*

- "Heaven Knows I'm Miserable Now" -
The Smiths

The concept of misery which figures prominently in the lyrics of the 80s Manchester based pop band - the Smiths, has been terribly ill-represented by critics full and part time. A useful way to proceed on an exploration of the merits of such criticism would be the deconstruction of the lyrical text so as to treat it in its general specificity.

By the weltenschauungen of commodity fetishism, "happiness in the haze of a drunken hour" is heretical and thereby false. This privileged vantage point - alienation, is indeed internally consistent. We are however morally obligated to refrain from idealizing such platitudes.

The two dimensional universe is horrified by the prospect of living through life. Misery is commodified and consumed as a mono-thematic, apriori snack. Very simply, if by some set of agreed social indicators misery was determined to be an objective reality would we not look silly saying things about life which are not seen. For the architects of fancy, misery is a bitter pill to swallow.

"I was looking for a job and then I found a job, and heaven knows I'm miserable now." Hell hath no fury like a Christian God. A veritable explosion, real death and trauma are experienced in sparsely populated areas. Would it not appear rational that work in misery would entail greater misery? We are daily beaten for such utterances.

We are assailed by the epigones of corporate culture for taking a dim view of life and not "being positive". If this positivity is anything more than cheap self subterfuge it has to be based on reality e.g. scanning groceries for minimum wage. If the reality is a dim one, then the first step towards becoming "positive" is acknowledging the drudgery and misery of ones actual existence.

The Smiths who hail from the industrial wasteland of Manchester, England, sing of the absurd poverty of their conditions, including not simply physical poverty but spiritual and cultural poverty as well. Absurdity cannot be represented statistically without violently distorting the lived reality. Irony, is for the proletariat the literary weapon most adept at conveying its reality in its contradictions and complexity.

"You've been in the house too long, she said, and I naturally fled."

Poetry Movement!

by Robert Levine

On December 14th, 1993, the Ictus Review and the Program Development Committee sponsored a poetry reading in the Green Dolphin Lounge. Robert Levine was the MC of the event and opened with his poetry. The turnout of approximately sixty people was impressive, considering it took place on a Tuesday evening. We hope to hold more of these readings next semester and are looking for potential participants.

After Robert Levine read his poetry, Professor Hack of the English Department was next. He was a very intense reader and seemed passionate about his work. Many of his students were scattered in the crowd and eager to hear him read. After Professor Hack, Bernadette Mayer, a published poet and former adjunct at the college, read her poetry. Her humor was effective and timely, especially after the intense reading given by Professor Hack. In contrast with the other featured readers, she read sitting down; this added to the relaxed atmosphere she conveyed. Following Bernadette Mayer, English Professor Armand Schwerner read. He was also intense, like Professor Hack; however, much of his work brought laughter to the audience, similar to the spectator's reaction to Bernadette. Thereafter, Vera Saverino, former poetry editor of the *College Voice* and now a graduate student at the college, read. Ms. Saverino also helped organize the event.

At this point a short break was taken and the open reading began. The "open" was very enjoyable; it gave many people an opportunity that they don't usually get at the college. Each person read approximately three to four minutes, and it went along quickly. There was a pleasant mixture of young students who have never done things like this before and more experienced students who enjoyed it as well.

Our first reading was a success and will only improve with more student participation. The open readers were: Phillip Good, Grace Cutroneo, Pat Conway, Tom Taffe, Louisa Robbins, Allan DiBiase, Sarah Roseboro,

Mary Sedita, Timothy Dodd, Louis Bardel, Peter Heslin, Marguerita Rivas, Craig Richard Intorcia, and Steven Schwartz.

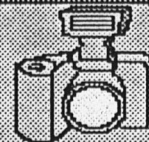
If you are interested in being a part of the next reading, whether you are with a group at the college or if you're an individual, please contact Robert Levine at 982-3105 or in 1c-231, the Ictus office.



Robert Levine, Poetry Editor of the Ictus Review, reciting poetry

Photo/Nanci Richards

INQUIRING PHOTOGRAPHER



BY MICHAEL GAROFALO

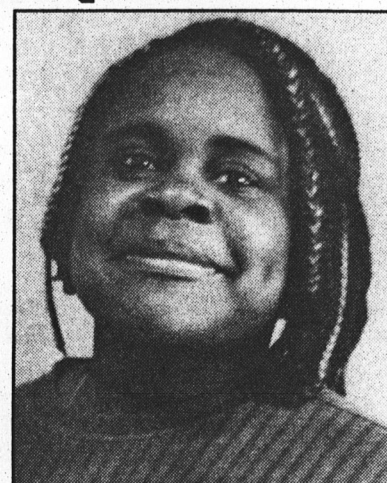
What do you think about the new campus?



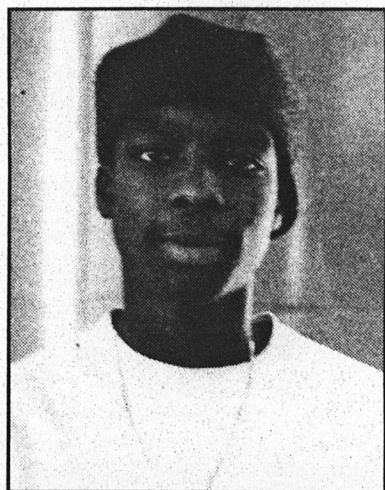
Donny Stephano - It's a nice campus but when will it be finished ?



Tanya Blok - It sucks ! Too much mud !



Stephanie Townsend - I hate this dustbowl of a campus ! My boots always look like I work on a construction site when I leave school .



Fritzgerald Saintime - I like the campus, we all know it's better then Sunnyside. It finally looks like a real college. Where Sunnyside looked like an army camp.



Lisa Quinn- CUNY-CAP - I think this campus, when completed, will be something other private schools will envy. It gives CUNY a great name.



Cristine E. Hansen - I like it, it's beautiful, fresh air, room to walk around and think. After 13 years I'm back here and college life has improved a lot.

Best Of 93

Continued from Page 15

PublicImage Ltd. meets Bob Mould's Sugar and then have it remixed by a techno DJ on LSD. One of the most creative bands I've ever come across.)

10: Various Artists: Trance Europe Express (Teex)
(A fantastic compilation put out by England's Volume Magazine. It features 24 of the most up and coming electronic artists today. From Readymade to The Orb, from Aphex Twin to CJ Bolland, Sven Vath, System 7, Orbital and The Drum Club. This double CD cost me 34 dollars but it comes with an informative 193 page booklet with interviews of every band, their record labels and overviews of the current techno scenes in Frankfurt, Berlin, Ghent, and London. Every track is exclusive to the CD and can be found nowhere else. A must have for any electronic music enthusiast.)

Here are some honorable mentions:
The Barnabys: Delightful Browns (Spin-Art) Seefeel / Aphex Twin: Plainsong 12" (Too Pure)
Blast!: The Verotted EP (Arcade)
Red House Painters: Red House Painters (4AD)
Uncle Tupelo: Anodyne (Sire)
Dome Patrol: Cutting Edge 12" (XL)
Various Artists: Buy this Used CD (LSR/Dutch East India Trading) (Olli Siebelt is the host of The New Music Cafe heard every Saturday evening from 5 p.m. to 8 p.m. on WSIA 88.9fm. All these releases can heard in thier entirety as well as all the rantings and ravings you've probably come to expect about the next thousand great bands you've never heard of.)

Enjoy yourselves this holiday season and remember..... don't eat the yellow snow. Melt it down instead and drink it down with a nice shot of 151 proof Bacardi.

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Music News and Views: 1993. A year in review.

by: Olli Siebelt

Hi everybody and Ho Ho Ho. It's hard to believe that 1993 is almost out of here. It's been a very interesting year to say the least, in the music and entertainment world. In this issue, we are going to forsake the news for the moment, and do a wrap up of the best and worst of the year gone by. 1993 was indeed a turning point for the music industry whether you realized it or not. For starters, it marked the first time that an overwhelming majority of Major record labels took a major interest in "Alternative" music as a whole. I'm not just talking about Nirvana, or Pearl Jam either, mind you, but a whole range of bands that normally wouldn't have been touched by a corporate sponsored record label. Many have even started "indie labels" to grab their foothold in today's marketplace. Warner Bros. for example, started the Medicine label to bring in Underground European Techno, Atlantic Records started its own in-house label: Seed Records to sign and manage smaller bands with a dedicated staff of only a few people to make it feel like it really is an independent label. Many other corporate giants have begun licensing smaller labels as well, such as Epic Records, who is owned and managed by Sony has been distributing and promoting One Little Indian records, home of Finitribe and The Shamen, and Def American has signed signed an exclusive licensing deal with one of England's premier underground techno labels, XL. While the validity and the morality of these corporate sponsored labels and the distributing of these smaller labels is still under close scrutiny, you have to admit, something is going on. Let's face it. Alternative music has become the cool and hip thing in 1993. It's more of a commodity now than it ever was. "Selling Out has become an art-form onto itself. But, I think Paul D'amour, the bassist for Tool summed it up best by saying "All the guys who used to beat me up and called me a faggot in High School now have new wave punk haircuts, tattoos and listen to Nirvana." And it's sad but true. Just recently at the Nirvana/Breeders show at the NY. Coliseum, I lost count of how many Long Island jock types I saw. Two years ago, these people never would have gone near this stuff. How many people do you know went to go see Nirvana this year? And how many went when they played CBGB's back in 1990? It's a bit of a shame that Kurt Cobain and Co. have become spokesmodels for the alternative scene and are used as a catalyst, because I still have a lot of respect for them. They really did open a lot of doors for bands with the success of Nevermind, even though I could do without all the media hype. I can remember back in High School, people who used to wear flannel and ripped jeans were called Dirtbags, or told to go take a shower. And now in 1993, everybody is dressing like that. One fashion designer, (whose name escapes me at the moment) even went so far as to market a line of Grunge clothing, in which one flannel shirt would fetch up to \$400+. Ridiculous. Hopefully, it will all cave in on itself and push Alternative music back to the cutting edge where it belongs. When corporate invented bands like Stone Temple Pilots start appearing on MTV, The cover Spin and Rolling Stone and sell millions of records without a hint of artistic merit, something has gone radically wrong. But anyhow, all is not lost. One thing that I find extremely promising even if they are just jumping on the bandwagon, is that a

lot of the major labels are bringing promising up and coming bands to the masses. For example, Sire records took a huge gamble with signing a St. Louis based based called Uncle Tupelo. They're a wonderful country tinged alternative rock band complete with fiddle and lap steel guitar. Now even though I saw them play here two nights in a row and they are probably one of the best live bands I've ever seen, they don't exactly appeal to everybody. Sire is taking a public risk. Something you really would not have seen in the past. 1993 also saw the signing of some of the best new talent around. Reprise Records gets honorable mention for signing both Mudhoney and The Boredoms, and Atlantic records gets points as well for signing not only The Melvins but Unsane and Jawbox as well. Techno has also risen from a relatively underground status and has gained national momentum. Just look at all the raves on Staten Island alone, not to mention

how many 14 year olds have jumped on the bandwagon, and for the record I'm not talking about the repetitive crap they play on Hot-97's dance party but real experimental dance music, where the artists are not only DJ's but musicians as well. Record labels all across the world have scrambled to catch up with a music scene that evolves so quickly that music trends are measured in weeks rather than years. While it's great that they got signed, and will probably give them some well deserved national attention and a nice recording budget, I would bet most of my internal organs that the only reason they were signed in the first place was because these labels are trying to cash in on the next big thing before it happens. But honestly, if you had to the chance to sign to a major and have not just 1000 people hear your 7" recorded in your basement but 100,000 people hear your digitally recorded and mixed 24 track CD, wouldn't you leap at the

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Music and News Continued

chance? As long as I had a good lawyer, I'd sell my soul to the corporate gods in a heartbeat. So it really makes me happy to see that a lot of bands will be more visible in today's marketplace. Used CD's also became a big issue in 1993. In case you didn't realize it, every one of the major labels threatened national retail chains and mom and pop stores which sell used CD's that if they continue to do so, they will have all of their advertising funds withheld. But more on that in a later issue. All in all, 1993 for all its shortcomings and bandwagon jumping (Gotta love the fact that two different bands put out songs called Whoomp! there it is! and Whoot! there it is! in the same month!) I think the problem is in not in who is signing to major label, but who is not. I hope that after the floodgates have been opened by bands like Nirvana, Smashing Pumpkins, and Pearl Jam that record labels will concentrate more on a bands talent and overall sound for what they are and not for how they might fit in to the latest cool trend to sell a few

more thousand records. Maybe I sound like a bitter man, but it just pisses me off that I hear hundreds of brilliant new bands every month and almost always, they are just passed by because they don't fit in to what's hot today. They're not given a fair chance by any means. Now, don't get me wrong. I'm not saying the music industry was ever fair, but I think until people in general start opening up their minds and exploring music for what it is rather than just jumping on the latest cool thing, things will not get better. There's millions of great bands out there for everyone, no matter what kind of music you like. So, please support your local record stores. Support your local music scene and don't be afraid to buy something you might think people might not agree with. Experiment. Be creative and overall, have fun. To quote Holland's Psychick Warriors of Gaia: "Explore rather than Exploit." Happy Holidays guys. See you next year. Love, Peace and may they find a hangover cure that works.....Olli.

Best And Worst Of '93

By Ollie Siebelt

In celebration of the new year, I would like to take the time and give you a top 10 list of sorts, dealing with the best and worst of 1993. I've thought about this long and hard and have come up with my essential buying guide. My Top 10 represents releases that I can't live without and that you should go out and buy these now you have money. I also asked around campus what other peoples favorite records were, and what gripes and groans they had and as you can imagine Pearl Jam, Nirvana and Meatloaf were most of the responses. Cheers go to my fellow music directors who gave a hearty thumbs up to Smashing Pumpkins, Neurosis, Monster Magnet, Quicksand, The Goatmen, Luna, Paw, Shelter and Muddfoot. Most people loved and hated the attention Grunge got overall. It was pretty evenly split about 50/50. But anyway go out and buy these and you won't regret it.

Olli's Top 10 bands of 1993.

Here is my top 10 list of my favorite releases of 1993. These are really in no order with the obvious exception of The Trash Can Sinatras who are my favorite band in the whole wide world and can do no wrong. If I ever give you a ride home in my car, expect to hear at least one, if not all of these.

1: The Trash Can Sinatras: I've seen Everything (London/Go!)

(Scotland's most brilliant acoustic folk band ever. Every lyric is a life story in a nutshell. Take the Smiths and let them write songs in a pub discussing their unhappy love affair after several pints and a lost game of soccer.)

2: Medicine: The Buried Life (Def American)
(Los Angeles' answer to the post-shoegazer scene. Take My Bloody Valentine, Pavement, and the Stone Roses through a distortion pedal and you've got one hell of a release.)

3: Caustic Window: The Joyrex EP (Rephlex)
(The Aphex Twin a.k.a. Richard James' latest project is by far his most daring. Hars. Brooding Experimental techno recorded in his bedroom which will set the standard for electronic music years to come and will leave most people scratching their heads wondering how he comes up with this stuff.)

4: Archers of Loaf: Icky Mettle (Alias)
(One of the coolest bands coming out of the growing North Carolina scene these days. People say they sound a lot like Superchunk, but they go further than that. Pop-Punk with a lot of quirks and twists that will leave you gasping for more.)

5: Sam Black Church: Let in Life (Taang!)
(One of Boston's best kept secrets. Ultra-Hardcore with a dash of 1981 era Bad Brains and one of the nicest, nuttiest singers in the world. A band few can match live.)

6: Fretblanket: Twisted 7" (Neck Mohican/Rockville)
(Originating out of Wolverhampton, England this brand new band has an average age of 18 and sounds like a cross between Ned's Atomic Dustbin and Nirvana's Bleach. You can't go wrong. Look for a debut album sometime in late February on Polygram.)

7: B-12: Electro-Soma (Warp / Wax Trax!)
(Out of Essex, England, this duo has made some of the most beautifully crafted ambient techno I've ever heard. Take Vangelis, Tangerine Dream and mix it with early 808-State and you've got the potential for a masterpiece.)

8: Monsterland: Destroy what you love (Seed)
(One of the most promising Alternative bands coming out of Connecticut in years. They owe more to Husker Du and the Goo Goo Dolls than the Sex Pistols, with their rich vocal harmonies and catchy riffs. Saying these guys rock, is an understatement.)

9: Jacobs Mouse: I'm scared (Frontier)
(Out of Bury St. Edmonds, England, Jacobs Mouse defies classification. Imagine Early

The WSIA 88.9fm Top 10

- 1: Bad Religion: Reciepe for Hate
- 2: Various Artists: Chairman of the Board
- 3: Various Artists: Buy This Used CD
- 4: Fretblanket: Twisted 7:
- 5: Small 23: True Zero Hook
- 6: 10000 Maniacs: The MTV Unplugged Sessions
- 7: Doughboys: Disposable
- 8: Adam Sandler: They're all gonna laugh at you
- 9: Barkmarket: Gimmick
- 10: Catherine Wheel: Show Me Mary

This chart represents the Top 10 most played releases on WSIA 88.9fm for the week of December 13 to December 20 1993. It is compiled for and from the CMJ (College Music Journal) reporting charts.

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AND WHERE ARE THE TOUCHDOWNS?

by Ed Hicks

Three weeks and no end zone for the New York Jets. It's starting to get a little scary. Three weeks of field goals against the Patriots, Colts and Redskins, whose records combined comes out to an intimidating 8-29.

So what's the problem? Quite simply, it's Bruce Coslet. For a guy who was an offensive coordinator at one point in his career, his play calling is, well, offensive.

Take the game against the Patriots. The weather conditions for that game were monsoon-like and pretty much dictated an inside running game as the key to success.

Well after some good success running the ball between the tackles, Coslet decides to start running the ball wide and continually lost yardage. On two occasions, because of the terrible play-calling, Coslet took the Jets out of scoring position. You would think after watching Leonard Russell light up the Jets for 100+ yards, Coslet would have an "A-HA" experience.

The loss against the Colts was even more disgusting. Why is Coslet trying reverses and trick plays against the worst run defense in the league? Why not cram the ball down their throats and use play action as your "trick" play?

Granted, Jet receivers have had the dropsies for the last two weeks, but let's face the facts. The Jets were playing inferior teams and you have to beat them. Period. Don't ever let them feel like they could win the game. Just beat them up on both side of the ball and go home.

The defense is responding. But how long can they hold on without the offense scoring touchdowns? Hello, Bruce? Can we get with the program? Just get it in the end zone

whether it's pretty or not.

For those of you out there who think that Blair Thomas has no worth, I'll prove that he does (or at least did). When Dick Steinberg bamboozled Bill Bidwell at the NFL draft, getting Johnny Johnson and a flip-flop of draft picks, it was Thomas' ineptitude that allowed Bidwell to think that Steinberg would actually take Garrison Hearst with the third pick.

Well, maybe that's not a positive statement for Blair Thomas, but it's not a positive statement for Bill Bidwell either. Why would the

Jets take Hearst, with a questionable knee, after Thomas was such a bust? Everybody (or at least I thought everybody) knew that the Jets wanted Marvin Jones.

The ironic thing is that both Jones and Hearst are hurt and the throw-in guy, Johnson, is re-establishing himself as one of the league's top runners.

Let's not beat a dead cheetah (horse is so cliché) here, but what is the story with Patrick Ewing. Every time he is matched up against another quality center, he seems to disappear. His performance against Hakeem Olajuwon was just dreadful. Forget about the lack of offense. Where was the defense?

Ewing's lack of aggressiveness is disturbing. Opposing centers like David Robinson, Robert Parish and Shaquille O'Neal are going to watch that Knicks-Rockets game and just take it to Ewing and the Knicks. Forget about 30 points and 13 rebounds against the Sacramento's of the world.

Editor's Notes

From The CV Sports Desk...

To all, have a great holiday break and enjoy the time off. If any of you crazy kids out there would like to write sports for the College Voice next semester, I implore you to see me after the holidays and start writing. One article every two to three weeks is not terrible, so go for it.

THE SPORTS EDITOR

Some Trivia To Go With Your Egg Nog

Of course, I couldn't wind up 1993 without a little trivia for you. Stump your friends with these bad boys! Thanks to Chris Papagni (not Papagani) for helping suggest these questions.

1. Name seven pairs of teams from the big four sports (baseball, football, basketball and hockey) that share the same last name. HINT: One of the pairs includes a new football expansion team.

2. Name the six teams in the big four whose last name does not end with an "S."

3. Name the five baseball players who have hit 25 or more home runs for four different major league teams.

4. Name the last NBA player to lead the league in scoring average and assists in the same season.

5. Name the only college football player ever to win the Heisman Trophy twice.

6. Who is the greatest sports team on radio?

THE ANSWERS

1. a) Winnipeg Jets—New York Jets b) Houston Oilers—Edmonton Oilers c) Carolina Panthers—Florida Panthers d) Los Angeles Kings—Sacramento Kings e) San Francisco Giants—New York Giants f) New York Rangers—Texas Rangers g) Phoenix Cardinals—St. Louis Cardinals
2. a) Utah Jazz b) Orlando Magic c) Miami Heat d) Tampa Bay Lightning e) Chicago White Sox f) Boston Red Sox
3. a) Jack Clark b) Don Baylor c) Dave Kingman d) Reggie Jackson e) Bobby Bonds
4. Nate "Tiny" Archibald
5. Archie Griffin
6. Ed Hicks and Tom Krasnig on Sports Action on WSA, 88.9 FM WDAY

THIS IS THE LAST EDITION OF THE COLLEGE VOICE FOR THE FALL '93 SEMESTER.

THE NEXT ISSUE WILL BE ON CAMPUS IN FEBRUARY. THE STAFF WILL BE WORKING DURING THE BREAK SO PLEASE SUBMIT ANY MATERIAL FOR THE NEXT ISSUE BY JANUARY 20TH.